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ABSTRACT

Educational materials dealing with the culture and history of the Lakota Sioux Indian in Nebraska are presented in this packet prepared for use in ethnic studies courses at the high school and college levels. The packet contains eight components: essays, questions, photographs, drama, games, chronology, maps, and bibliography. A collection of 3 essays examines "lakol wicchan", the Lakota Way or perspective on life: the first essay traces changes in the Lakota culture over the past 100 years, and the second and third essays provide a brief introduction to Lakota literature and music. A six-page pamphlet contains discussion questions related to the essays. "A Gallery" contains 11 black and white photographs of Sioux chiefs and leaders and quotations from their speeches and writings. "A Vision" (Hanblechya) is a libretto in two acts based on a Sioux story and song: a soundsheet accompanies the libretto. A booklet of three maps shows Sioux migration patterns and territorial boundaries from 1660 to the present. A bibliography of 100 annotated entries lists print materials treating Sioux Indian history and culture. Other items in the packet are "Indian Games", describing 5 American Indian games, and a chronology (in English and Lakota) of 40 dates in Sioux history from 1742, when the first white men arrived in the Black Hills, to 1953. (Author/JH)

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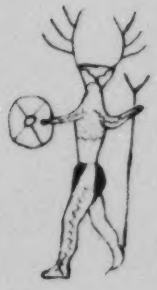

A MEETING OF CULTURES

Essays

on

Lakota History and Culture

Lakota Literature

and

Lakota Music

RC 01 1915

University of Nebraska, Lincoln, Nebraska

Center for Great Plains Studies

1977

PREFACE

These essays examine *lakol wicohan*, the Lakota Way or perspective on life, as it was before the white man came, as it was during the period of conflict with the white man, and as it exists in the hungry present. The first essay will trace the metamorphosis of Lakota culture through the past one hundred years. The second and third essays will serve as brief introductions to Lakota literature and music.

A note of interest: the term *Lakota* is preferred over *Sioux* by many Native Americans (often referred to as Sioux) because it is a word of their own tongue. For this reason we generally use *Sioux* only to include all divisions of the Great Sioux Nation, and *Lakota* to signify the western most division of this nation.

William Wallis
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15 March 1976
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A MEETING OF CULTURES

LAKOTA HISTORY AND CULTURE

by
William Wallis

i. Before the White Man: A Brief History

A century ago the Sioux Nation was a great nation. Its realm included parts of what are now the states of Nebraska, South Dakota, Wyoming, and Montana. Its borders were formed by the Platte River in the south and the Heart River in the north, the Missouri River in the east and the Big Horn Mountains in the west.[1]

The Lakota or Teton Sioux ("Dwellers of the Prairie") were the westernmost division of the Great Sioux Nation, as distinguished from the Nakota who lived in the central part of the region and from the Dakota who lived in the easternmost part of the region. The main difference between these three divisions–then and now–is that they speak different dialects of the Sioux language.

Between 1650 and 1680, small bands of Sioux moved westward from the Mille Lacs region in what is now Minnesota. They were under pressure from the combined forces of the Cree and Assiniboine, who were supplied with guns by the French. They were also attracted by the great herds of buffalo that roamed the plains. The Sioux, until then a more sedentary hunting-gathering people, became a nomadic hunting and warring society.

Although nomadic, the bands of the western Sioux Nation, the Lakota, assembled each summer to decide matters of national importance and to give the Sun Dance, the most sacred of ceremonies.[2] It was a complicated ritual, involving many rites. It was a gathering for all people of the western Sioux Nation, not an assembly of representatives. This summer meeting symbolized the unity of the Sioux people. These gatherings gave the entire populous Sioux Nation cohesion and force in affairs of the Plains Indians. It was a time when men received visions.

As the Sioux secured territory to the west, they became great warriors in the plains. They carved out a territory from lands previously held by the Omaha, Ponca, Arikara, Kiowa, Cheyenne, and Crow. To secure this land and to keep control of it, they made war a way of life.

The Sioux culture was exposed to two powerful stimuli in the 18th century: the horse and the gun. Together they enabled the ambitious Sioux men to become great hunters and the world's most renowned mounted warriors.

The horse had been introduced to the New World by the Spaniards. By 1742 the Sioux had horses. Within fifty years the horse was fully integrated into the ultimate pattern of the Sioux culture. Not only was the highly trained horse an essential part of the hunter's skill and warrior's

tactics, but it was a primary medium of exchange, a symbol of prestige. The Sioux people became more nomadic, wealthier in terms of goods derived from the environment, and more powerful militarily by fully exploiting the horse.[3]

Some Sioux had muzzle-loaders by 1700. Soon they were using them as potent weapons in inter-tribal warfare. Firearms were of little value to Sioux horsemen in hunting, however, for the skittish buffalo stampeded at rifle report. The Sioux technique of hunting was to ride among the herd, killing effectively with the quiet bow and arrow.

Stimulated by almost simultaneous acquisition of the gun and the horse, and located in the heart of the northern buffalo range, the Sioux way of life burst into a magnificence that lasted nearly a century. After 1750, the Sioux were a plains society whose existence depended on the buffalo. From its carcass they got food, from its bones they made tools, from its hide they made clothing and teepees. The vital importance of the buffalo caused the Sioux to consider him a symbol of the virtue generosity. Tatanka, the buffalo, was a great provider and the basis of Sioux socio-economic existence.

Drastic changes occurred in Sioux society in the late 19th century. They came about through the unforeseeably and (for the Sioux) unbelievably powerful force of the white conqueror, who killed the buffalo in such great numbers that it disappeared almost entirely and who fenced in the land for farming or claimed it for mining. Finally, even the sacred soil of the Black Hills was torn up for gold. For the Lakota, the Black Hills were the dwelling place of the sacred spirits. The Treaty of 1868 had promised protection of the Holy Road—the road used by the Lakota to reach Paha Sapa, the sacred Black Hills—and of the hills themselves. The bloodiest Indian-white struggle was caused when whites violated this particular aspect of Red Cloud's treaty of 1868.

Then the white man came in overwhelming numbers and even the Lakota's most desperate defense was of no avail. With the buffalo's death, the Lakota way of life was drastically changed. With the military defeat, Lakota pride and self-assurance were undermined.

ii. Character and Religion: The Old Way[4]

The Sioux were and are a very religious people. One of the most important of the seven sacred ceremonies of the Ogalala[5] was called the Hanblecheya, Crying Out for a Vision. An understanding of this ceremony can lead to some understanding of the Lakota religion.

The ceremony Hanblecheya is very old. The Oglala Holy Man Black Elk once remarked, "It is at the center of our religion, for from it we receive many good things."

First, the boy who goes for a vision seeks the advice of an elder of the band, one trained in the ways of knowledge. This very honored man can teach the boy the ancient ways, the holy ways of the sacred powers who created the universe and all that is in it. The boy has probably already learned much from the elders of the band and from warriors. On long winter nights he has heard myths of the creation of the world, legends of heroes, and stories of mysterious, powerful spirits. From these narratives he has learned the manners and morals of his people. He has learned their history, both physical and spiritual. Since he was a small child, the boy has played rough games which have conditioned him for the hardships of plains life. He has been encouraged since boyhood to be brave at all times. He has endured many hardships to win the respect of his

friends. He has begun to form close friendships; one friend in particular he will call *kola* (best friend), and will swear to sacrifice his life for this friend if he is in need.

From the warriors of the band, he has learned the skills of hunting and warfare. Under the observation of proven warriors, he has learned the skills of weaponry, not just the use of weapons, but the art of crafting his own from rough wood, flint, sinew, bone, and feathers so that his arrows will fly hard and straight. He has been trained to be a hunter and a warrior: he will provide for his people, enrich them with horses, and protect them by warfare. He has hardened his body to pain and his emotions to fear. He is not yet twenty years old.

At this crucial time, the boy who seeks a vision begins the spiritual journey of his Hanblecheya to pray to Wakan Tanka for a vision and a sign. If he is given a vision and a sign, he will receive his secret name, a name determined by an old Holy Man, who will interpret the young man's vision. The most important sign will be in the form of an animal: an eagle, hawk, swallow, elk, deer, or buffalo. Each animal possesses a special power; each represents some particular spirit. Such a sign determines into which dream society the youth will be initiated. This society will greatly influence his development as a warrior and leader.

The Lakota world is peopled not only by men and animals, but by Wakan Tanka, the Great Mystery, the all pervasive force, and by the sixteen major and minor spirits who are his elements. Here is a diagram of these sixteen aspects of Wakan Tanka:

Wi	Skan	Maka	Inyan
Sun	*Sky*	*Earth*	*Rock*
Hanwi	Tate	Whope	Wakinyan
Moon	*Wind*	*Beautiful One*	*Thunderer*
Tatanka	Mahto	Tatetob	Yumni
Buffalo	*Bear*	*Four Winds*	*Whirlwind*
Nagi	Niya	Nagila	Sicun
Soul	*Conscience*	*Soul-Spirit*	*Charisma*

The major aspects of Wakan Tanka Himself are centered around the sacred number four.

There are four superior, or highest aspects of Wakan Tanka: Wi, Skan, Maka, and Inyan. Inyan is the oldest, then Maka, then Skan, and then Wi. But in the order first given above, they can be seen as Chief (Wi), Spirit (Skan), Creator (Maka), and Director (Inyan). There is a secondary group of four which are the counterparts of the first group: Hanwi, Tate, Whope, and Wakinyan. The third group is Tatanka, Mahto, Tatetob, and Yumni. The final group is Nagi, Niya, Nagila, end Sicun. Wakan Tanka has four times four, or sixteen, primary aspects.

Each of these sixteen aspects represents the activities of Wakan Tanka as directed to distinct or specialized purposes. But we must never forget that they are only various aspects of Him. As the animating powers of the visible and invisible world, they form a single being or force: Wakan Tanka.[6]

Many of the powers who are the elements of Wakan Tanka play important roles in Lakota literature. These characters will be discussed in more detail in the essay "Lakota Literature."

To understand the religion of the old way is difficult now, but vitally important. Art Raymond, in an attempt to clarify misinterpretations, offers these remarks:

> *Our religion, before it was corrupted by the White Man's version of Christianity with hell and damnation, etc., held that the Great Spirit was everywhere and in everything. The Great Spirit is in you and in me; he is in the four-leggeds, and in the two-leggeds. To say less is to deny the infinity of the Great Spirit.*
>
> *Thus Wakan Tanka exists in the beautiful birth of a New Day. As the brilliant colors of a dawn are splashed across the sky, THAT is the Great Spirit. A buffalo, or a rabbit; a certain mountain, or the song of a holy cottonwood tree IS the Great Spirit.*
>
> *The Great Spirit is in all things and in all persons. Thus it was that in our rituals and in our ceremonies we made our supplications of praise and of thanksgiving, of need and of sorrow, often conducting those rituals through or using the White Buffalo or a certain mountain or a cottonwood tree.*
>
> *We did not then, nor do we now, believe that the buffalo, the dawn, the mountain, the wind or the whatever WAS God or a god. We did then and we do now believe that the Great Spirit is everywhere and in all things.*[7]

According to Lakota belief, a man must know and accept his place in the nature of things, the great circle of life, before he can receive understanding. A boy who would seek a vision would seek an understanding that involves a knowledge of and an ability to interpret natural forces. The sign the boy seeks will unlock his ability to read nature's messages. He must learn to observe and analyze, but also to interpret. Science (understanding how nature works) and religion (understanding nature's purposes) are not separate for the Lakota—they are one. Both lead to a fuller comprehension of the world in which the Lakota people live. This understanding begins with observation and ends in belief.

To illustrate, consider two extremely important figures in Lakota life: the Holy Man, *Wichasha Wakan*; and the Medicine Man, *Wichasha Wapiya*. Each is both priest and doctor. Each heals in various ways—according to his personal power. Their healing is both physical and spiritual.

Both these men are greatly honored and respected, and are very powerful in matters of governing. They serve as examples for others, especially the young, due to their high status and accomplishments. They are usually of high birth and respected family. This was true of the Hunkpapa Wichasha Wakan, Tatanka Yotanka, better known to white people as Sitting Bull. But high birth is not always required of those who rise to positions of honor. It was not required, for example, of the Oglala warrior and statesman Red Cloud.

Both Wakan and Wapiya Men are likely good hunters and brave warriors; both belong to a dream or warrior society (more is said of such societies in section iii of this essay); both have gone on successful Hanblecheyas; and both have danced the sacrificial Sun Dance to prove the spiritual strength of their commitment to their religion and to their people. Both men present and take part in sacred ceremonies to constantly prove their spiritual and physical strength to their people. Lakota men aim at doing all the above—few succeed.

The Wapiya or Medicine Man has a practical and useful knowledge of roots and herbs, can cure many diseases and comfort many pains. He can set bones. His practical knowledge keeps many injured or sick people alive and makes them well.

The Wakan or Holy Man is full of wisdom, is an excellent advisor, can deduce signs from natural occurrences, and can do many wonderful and supernatural things. The Wakan Man can also accurately predict from visions, can interpret dreams. This is especially important since the Lakota believe that power comes to a man in his visions and dreams. Once power is obtained, it becomes as much a part of the individual as his body or personality.[8]

Both Wakan and Wapiya Men have a great power in common: the power to heal the spirit or soul, to drive away evil. Evil, for the Indian, is a lesser force than good, but both are parts of the Great Mystery, Wakan Tanka. Through their personal power to communicate with the spirits, Holy Men and Medicine Men are able to recognize and defeat evil. Communication with the spirits comes only to those men who understand the individual nature of all animals and things, and who sacrifice themselves in sacred ceremonies.

The Lakota believe all natural things contain spirit-like qualities: *nagi* or personality, *niya* or vitality, *nagila* or essence, and *sicun* or power (refer to the illustration of the sixteen aspects of Wakan Tanka, earlier in a part of this essay). All things have symbolic importance. When a creature, especially an animal or bird, appears in a dream or vision (a waking dream), it is considered an important sign which should be interpreted by an elder who understands the nature and power of Wakan Tanka.

A Wichasha Wakan knows the colors red, blue, green, and yellow signify the sun, the sky, the earth, and the rock. Black might represent evil or ignorance. A Holy Man knows that there are two great roads of direction, the Red Road and the Black Road, in the sacred circle of existence. The Red Road of good runs from south to north. It is the road to wisdom and purification. The Black Road runs away from the enlightenment of the east to the destructive darkness of the west. In the center of the circle, good and evil cross. It is the center of the circle that the mature Lakota seeks. In this center he has a knowledge of both good and evil, but has the personal power derived from his vision to choose correctly to avoid or defeat evil.

Lakota rituals and ceremonies are patterned after the realities of the universe. They celebrate natural powers. The greatest ceremony is the Sun Dance, which is danced in a circle surrounding a cottonwood pole. The circular Sun Dance lodge surrounding the pole stands for the season and months. In this circle, the Sun Dance dancers dance while staring at the sun. Both the Sun Dance and Hanblecheya are designed to open the individual to the signs of spirit forces through visions. The Lakota religion is a moral system in which good clearly outweighs evil. It sets forth virtues to aim for and punishes their disregard. These virtues play an important role in determining an individual's status, since religion is fully integrated into the Lakota's total world.

iii. The Conflict

The four great virtues of the Lakota existed in strict form long before conflict with the white man started, but they were put to new tests by the destructive wars following 1866. The four virtues were an important part of the Lakota man's existence, especially if he had ambition to be a leader of his people.

There was a very pronounced hierarchy, or sense of order and rules of leadership, among

the bands of the Sioux Nation, as there was a strict hierarchy concerning all social, political, religious, and military activity. The great leaders of the Sioux Nation met once a year to formulate national policy and to approve or disapprove actions taken by the leaders of individual bands during the year. These men were powerful because of their prestige and honor, and the respect such honor afforded from all men. Theoretically, these men were the ultimate authority.

In practice, however, each band of the nation functioned as an independent unit. Each band was under the authority of four leaders or "shirt-wearers." An individual could become shirt-wearer in his band only if he was of great personal merit and, usually, of good family. High birth afforded honor, but many specific factors determined greatness of merit: skill in hunting, fame as a warrior, presentation of ceremonies, and exhibition of generosity. The man who satisfied these requirements was respected by all members of the nation. Such a man's behavior was expected to reflect his people's way. Status had privilege, but entailed responsibility.

There were two kinds of men's societies that kept order in the various bands, and who governed them: societies which enforced Lakota law, known as *Akichitas*, which were open to all eligible young men; and societies which were governing bodies, the *Nachas*, composed of elders.[9] Akichitas kept order, punished law-breakers, and ensured that each person was adequately supplied with food. Nachas advised the younger warriors and hunters.

A man who had committed murder or adultery, the two greatest crimes to the Lakota people, was ineligible for membership in either kind of group. To be invited to join an Akichita group, a man must have been on at least one war party or have received his vision on Hanblecheya. If he was from an outstanding family, had counted coup (struck an enemy), or had already exhibited supernatural power, he might be admitted at an early age, sixteen to twenty years old. Two factors were considered in determining whether a man was worthy of membership in a Nacha: the accomplishments of youth and the wisdom of maturity.

Both societies held the four virtues as ideals. Generosity, bravery, fortitude, and wisdom were interdependent ideals. An understanding and practice of these virtues gave the warrior great power to control forces of evil by being one with all living things and by understanding their relations to the spirits. The virtues are associated with directions. For example, the west is Wakinyan's direction, the direction of the "great" Thunder Spirit and of Wakinyan. It is the power of Wakinyan to create and to destroy. The west is the land of opposites and conflicts. Wakinyan causes both cleansing rain and the damaging lightning and hail. He is the ruler of the winged kingdom: whirlwinds and the winged peoples are his messengers. Only a brave man dreams of Wakinyan, for such a dreamer must become a *heyoka*, one who acts in a manner contrary to normal all his life.[10] Each animal is not only itself, but also a spirit that brings signs and messages. Before a Lakota hunter kills any animal, he says a prayer of thanks and asks forgiveness of the spirit of the animal he is about to kill, for he recognizes that all creatures are equal in the circle of existence. He knows that he himself will provide food for the animal in the ultimate pattern of the circle. "It is better to die on the battlefield than to live to be old." This is an old maxim. Once the Lakota man could prove his bravery in war and other military activities. This is no longer possible. He can still prove his fortitude through participation in the sacred ceremonies, principally the Hanblecheya and the Sun Dance. Both ceremonies involve self-inflicted pain and suffering; both demand tremendous strength and endurance.

The Lakota man is taught to be brave from earliest childhood with stories and games, but bravery is also a way of life—a reality. In early times courting death was as important a part of

war as achieving victory. Men who struck an enemy were said to have "counted coup." Counting coup often substituted for killing the enemy. Just touching the enemy (whether or not he was then killed) was a sign of great bravery. It was a dangerous maneuver in a deadly game. The Lakota warrior sang his death song, *Ich'ilowain*, his acceptance of the fate of the brave ones, before he entered the field of battle.

Although military encounters offered the Lakota man opportunity to demonstrate the virtue of bravery or valor, the opportunity for him to demonstrate fortitude was and is confined to the sacred ceremonies. Fortitude is exhibited in a willingness to withstand self-inflicted physical discomfort and pain without visible sign of emotional stress. Men on war or hunting missions were expected to suffer the pain of wounds soundlessly and to endure long periods of hunger and exposure without complaint, but these are not considered acts of fortitude.

The Lakota shows his fortitude when he voluntarily seeks and endures physical pain during sacred occasions such as the Sun Dance and the burial ceremony or during private fasts. During the mid-summer Sun Dance, a man has the opportunity to dance in concert with others around the great ceremonial pole to which he is tied with a sinew rope which passes under slits cut in his chest muscles. A dancer shows great fortitude who pulls so long and so hard on the rope that it tears loose. During a burial ceremony, a man may cut off the first joint of his little finger to show through fortitude his respect for the dead. Some brave Lakota fast alone for four days in an isolated place without shelter or clothing, praying constantly in hope of receiving a sign of power from the spirits.

Fortitude is the virtue needed for such feats of patience and endurance. Acts of fortitude present greater psychological challenge and require more control than acts of bravery because the individual has prior knowledge of the pain and discomfort certain to come.

These dramatic expressions of fortitude or endurance have day-to-day counterparts in a kind of quiet dignity and reserve. Personal relations are very low-key and to white men may seem noncommittal. Eyes are kept downcast because eye-to-eye glances, even among the closest of friends, might be a source of embarrassment. White men may call this type of behavior "stoical."

White is the color of the north, of sterility, purification, and cleansing. The colors of the east may be red or yellow; the east is the direction of spiritual knowledge, of wisdom, of beginnings and innocence. The Lakota frequently stated: "A man must help others as much as possible, no matter who, by giving them horses, food, or clothing." Generosity and sharing are insisted on. To accumulate property for its own sake is disgraceful. The more one gives, the greater his prestige and honor. This way of thinking meant that no member of the band had to go without. Giving is of two types: spontaneous gift-giving, to those in need; and the formal, dramatic give-away. Red or yellow, however, are the colors normally identified with the south in Lakota culture. The Elk Ceremony, a ritual celebration of fertility and abundance, is performed in the southerly direction. The south is the land of reproduction and gentleness.

iv. M[illegible] History[11]

The old way was almost destroyed by white men. An examination of the events leading to the Sioux surrender and confinement on reservations is necessary for anyone who wishes to be aware of the white man's largely successful attempt to suppress the Sioux Nation's religion and to eradicate its way of life.

In 1866, two years after the massacre of five hundred Cheyenne at Sand Creek by Colorado volunteers, the Oglala Chief Red Cloud began his war on white men. Red Cloud's forces fought well enough that by 1868 United States officials in Washington, D.C., wanted peace. The treaty Red Cloud signed promised the Lakota a reservation that included all of what would become South Dakota west of the Missouri River. This territory included the Black Hills, the sacred Paha Sapa, dwelling place of the spirits. The Lakota had won their first and also their last war against the United States.

In 1874 and 1875, General George A. Custer, presumably acting on orders from his superiors, violated the terms of the Treaty of 1868 by leading a geological and surveying expedition into the Black Hills. In ensuing years, Custer and the army supported settlers who violated the treaty's terms in seeking gold and possession of the rich reservation land. The Lakota resisted such settlements with armed force.

Generals Crook and Custer met the widespread Plains Indian uprising with a large expeditionary force. General Crook was met by slightly superior Sioux forces under the command of the Oglala war leader and visionary Crazy Horse on the banks of the Rosebud River and was soundly defeated. Custer's immediate command was destroyed at Little Big Horn by the combined forces of the Sioux, Cheyenne, and warriors from other tribes under the spiritual leadership of Sitting Bull, Tatanka Yotanka.

After Custer's annihilation, which occurred a few days before the Fourth of July, 1876, the Plains Indians knew that whites would seek revenge. They scattered to the north and west like oak leaves in autumn. Crazy Horse was captured. Fourteen long years of wandering in hunger and despair followed. Forced submission to reservation confinement facilitated the destruction of new religious hope under white military rule, and allowed revenge for Custer's death to take open, violent form at Wounded Knee, South Dakota.

In these fourteen years of pursuit and confinement, a great demoralization occurred. The cruel betrayal and subsequent murder of several Sioux military and religious leaders was one factor which led directly to the tragedy of Wounded Knee. The murder of Tatanka Yotanka, Sitting Bull, whose death must be attributed to the religious and military crises precipitated by the phenomenon of the Ghost Dance, was the most important single event.

The Ghost Dance was the central image and ceremony of a new religious movement which had gained much force among the Plains Indians in the late 1880's. This religion had its origin in a Paiute prophet, Wovoka. It prophesied the return of religious and military power to the Indian Nations and the obliteration of white civilization. The Ghost Dance doctrine preached nonviolence and brotherly love. It called for no action except dancing and singing. The Messiah would bring about the resurrection. The buffalo would return. The white military complex feared that the promise of the Ghost Dance religion would result in open rebellion on the reservation. These fears, similar to those which led to the capture and murder of the military leader Crazy Horse on September 5, 1877, gathered with seemingly inevitable and tragic force around the great Hunkpapa Holy Man, Sitting Bull.

All Ghost Dancing had been forbidden under martial law in the autumn of 1890. Yet it was rumored that Sitting Bull would lead his people in a great Ghost Dance. This rumor brought more troops to the reservation to put down the uprising which might result from Sitting Bull's decision to dance. In such a dance, those who wore Ghost Dance shirts would become invincible to white man's bullets. It was Sitting Bull who had designed the Battle of Little Big Horn. His decision to dance would have great effect.

On December 15, 1890, the great chief was taken from his house at Standing Rock, where, after a series of confusing episodes, he was shot in the head and killed. Soon after this useless and disgraceful murder, Big Foot, a clan leader and ghost dancer, led his band northwest. (Several bands had resisted federal government orders demanding settlement on reservations, until starvation and disease forced them finally to comply. It was this spirit of resistance and fear of outright murder by soldiers that prompted Big Foot to flee after Sitting Bull's death.) Two weeks later, on December 29, 1890, in dead of winter, this band was forced by soldiers under Major Samuel Whitside to camp at Wounded Knee Creek. Emaciated, demoralized and bitter, they set up camp and were surrounded by army forces. The situation was a tinderbox of anguish and tension.

A shot fired while soldiers were disarming the warriors set off a massacre which left over three hundred Indian people dead. Although no military command was given, Sioux men, women, and children were killed indiscriminately. Twenty-five soldiers were killed and thirty-nine wounded, most of them struck by their own forces' bullets or shrapnel.

Black Elk, the Oglala Wichasha Wakan, remembered the day of Wounded Knee and what it meant to the Lakota people:

> *And so it was all over.*
>
> *I did not know then how much was ended. When I look back now from this high hill of my old age, I can still see the butchered women and children lying heaped and scattered all along the crooked gulch as plain as when I saw them with eyes still young. And I can see that something else died there in the bloody mud, and was buried in the blizzard. A people's dream died there. It was a beautiful dream.*
>
> *And I, to whom so great a vision was given in my youth,—you see me now a pitiful old man who has done nothing, for the nation's hoop is broken and scattered. There is no center any longer, and the sacred tree is dead.*[12]

v. The Hungry Present

As we have mentioned, the color of the east is yellow or red, i.e. morning star or rising sun. Wisdom is the quality of the east, and the fourth great virtue. It is the virtue hardest to describe. Generosity, bravery, and fortitude can be displayed, but wisdom for the Lakota implies far more than just intelligence. It implies power from the supernatural. We have seen this in the case of the Wichasha Wakan, who receives powerful insight from the supernatural. Wisdom involves the ability to get along with others, to arbitrate disputes, to instill confidence as a leader of war parties or as an advisor of young men. Those who are truly wise perform the sacred ceremonies. They are thought to have the power of helping others and their word comes as if from the spirits. Few members of the band are considered truly wise.

Sitting Bull was considered a man of wisdom and was greatly respected as a Holy Man of the Sioux Nation. He was a strong leader among his people. During his lifetime, the Sioux reached their zenith, and were driven to the depths. In 1860 they were rulers of the plains; but by 1890 they were prisoners of war, confined to reservations. Sitting Bull, unlike Black Elk, saw only the beginning of the destruction of his people. Perhaps death was kind because it did not allow him to see the continuing phenomenon of the destruction of his people's culture.

The destruction began with the slaughter of the buffalo herds, which provided the Lakota with so much essential to their way of life. The source of the customary food, clothing, shelter, and tools was destroyed almost overnight. With the buffalo went opportunities to exhibit wisdom in planning hunts, bravery in hunts, and generosity in sharing the kill with less fortunate members of the band. Part of the Lakota religion also died with the buffalo. His Indian name, Tatanka, has many sacred connotations. The buffalo's great meaning is generosity. His near-extinction caused much of Lakota culture irreparable damage.

The destruction of the Sioux Nation continued as the nature of war changed for the Indian. War had been an important part of the Lakota way of life before the white man came, but it became the sole means of survival during the Indian-white wars. The sport and ceremony of war disappeared; stark strength and stamina became necessary to survive. The nomadic pattern of existence, once dictated by the movements of great herds of Tatanka, was disrupted by the gathering clouds of white settlers and soldiers who made an almost constant change of campsite necessary to avoid destruction by the military. Soon the buffalo was gone. No matter where the Lakota camped, they confronted endlessly the reality of cold, hunger, and disease. The specter of the buffalo could not clothe them, feed them, or make them well.

For the Lakota male, war was the best way to demonstrate the virtue of bravery. It was all important for the young man to prove himself a brave warrior. It brought him honor in the eyes of his people. Participation in war or raiding parties gave the young victor opportunity to prove himself generous, as well.

Red Cloud recognized very early the futility of the Lakota struggle against whites. He had toured the eastern United States and counted the endless numbers of *washichu*, white men. Other leaders, Sitting Bull, Spotted Tail, and Crazy Horse, came to this realization much later. Pride in their way of life would not let them change their ways as quickly as Red Cloud suggested.

Within one generation the rapid, awesome physical destruction of their people, who were without the buffalo or stable campsites, made surrender necessary. The purpose of all men's societies and the general social structure of the nation was made obsolete by surrender to a more powerful nation of white men. The traditional meaning of wisdom was drastically changed by the confinement to reservations. Most sacred ceremonies of importance were forbidden, principally the all-important Sun Dance. The environment itself was violated: the earth was torn for yellow metal; the animal nations were ruthlessly killed only for their skins, or merely for sport.

As the outer world was destroyed, the inner world of the Lakota was violently changed. Without sacred ceremonies to establish contact with the spirits or without wildlife to bring signs and messages from the spirits, how were the Lakota to contact the supernatural and gain wisdom to advise and instruct others? Personal power became very hard to define. It is no wonder that the Lakota came to consider the white man as Iktomi incarnate, the ambivalent, evil side of the dark side of humanity.

Before his death, Sitting Bull envisioned a new wisdom for his people. It was based on gaining an understanding of the ways of the white nation, taking only the good of these ways (for there is much that is bad in any nation of men), and molding a new existence from the best of both Indian and white ways. Sitting Bull saw this as a necessity and a solution which would allow his people to survive in a white man's world. From the despair of defeat and the destruction of the old way, he found a constructive alternative in which his people might place hope for a better tomorrow—or at least hope for survival.

Sitting Bull was seeking a new way to state for his people the old maxim, "The past is dead, you cannot go back." At the same time he was drawing on the traditional wisdom of his people in finding new solutions. As a wise Holy Man and leader of his people, Sitting Bull knew this very well.

NOTES

[1] Refer to the Appendix for a chronological listing of important events in the history of the Sioux Nation.

[2] There are several descriptions of the Sun Dance. J.R. Walker's paper entitled "The Sun Dance and Other Ceremonies of the Oglala Division of the Teton Dakota," (American Museum of Natural History, *Anthropological Papers*, Vol. XVI, Pt. 2, 1917) is the definitive study.

[3] For a fuller understanding of the function of the horse in Sioux society, see Thomas E. Mails' profusely illustrated volume, *The Mystic Warriors of the Plains* (Garden City: Doubleday, 1972). This book is good for general knowledge of Plains Indian culture.

[4] Royal B. Hassrick's ambitions *The Sioux: Life and Customs of a Warrior Society* (Norman, Oklahoma: University of Oklahoma Press, 1964), covers many facets of Sioux culture, concentrating on the period 1830-1870. Other references will be made, but Hassrick's fine book is basic to any study of Sioux culture.

[5] For a full account of the seven sacred ceremonies, read *The Sacred Pipe: Black Elk's Account of the Seven Rites of the Oglala Sioux*, edited by J.E. Brown (New York: Penguin Books, 1972).

[6] This explanation of the sixteen aspects of Wakan Tanka is modified slightly from one which appeared in the *United Sioux Tribes Newsletter* (Pierre, South Dakota, 1972).

[7] Letter from Art Raymond to Richard Moore, 19 November 1975.

[8] The greatest written record we have of the life of a Wakan Man is John G. Neihardt's biography *Black Elk Speaks* (Lincoln: University of Nebraska Press, 1961). For a complete, personal view of a Holy Man's life, this book is unexcelled.

[9] Thomas E. Mails, gives a history and record of such societies in his book *Dog Soldiers, Bear Men and Buffalo Women: A Study of the Societies and Cults of the Plains Indians* (New York: Prentice-Hall, 1973).

[10] Read more on the subject of the *heyoka* in Mails' book *Dog Soldiers, Bear Men, and Buffalo Women.*

[11] Refer to the Appendix for a chronological listing of important events in the history of the Sioux Nation.

[12] Neihardt, *Black Elk Speaks*, p. 276.

LAKOTA LITERATURE

by

William Wallis

i. Introduction

Plains Indian literature is an oral literature of myths, legends and stories. Oral literary traditions exist in all countries of the world. Many modern folk singers are direct descendants of this tradition; for example, Pete Seeger or Buffy Sainte-Marie. Many of Western man's great epics, such as the *Odyssey* and *Beowulf*, are products of strong oral traditions.

Lakota literature began to be recorded in the white man's way—in writing, in books—only after reservation life placed interested white scholars and Lakota storytellers and singers side by side. This began during the last half of the 19th century. Recently there has been a growing interest in Native American literature and music, as well as in the arts of many other ethnic groups.

The purpose of Lakota literature was and is to delight and instruct. In the old days, it was good entertainment during the long winter months of confinement when snow made travel and hunting impossible. Elders of the Lakota people were revered and honored by children as storytellers and teachers. Even warriors were instructors as well as brave protectors and providers.

The Lakota and white cultures differ in what they assume the purpose of literature to be. For the Lakota storyteller, literature's purpose is rarely self-expression. He seeks in his songs, ceremonies, myths, legends, and stories to bring himself in to harmony with his people and nature. Through his words he expresses his fundamental belief: that all life is a circle of being and that all things belong in that circle. He seeks harmony with the forces of nature so that he might become one with them, one with the Great Mystery, which is in all things. All Lakota people celebrate with the storyteller or singer as he practices his art.

Customs and laws are the subject of many Lakota stories. These stories represent almost the only historical records kept by the Lakota people. Traditions are maintained through them. The great virtues of the warrior (generosity, bravery, fortitude, and wisdom) and of the women (bravery, fortitude, truthfulness, and childbearing) are an important part of the stories and legends. This oral literature is part of *lakol wishohan*, the Lakota perspective on life, the ways and beliefs of the Lakota.

This short study will give examples of three major types of Lakota literature: myth, legend, and story. A fourth type, song lyric, will be discussed briefly in the final essay, "Lakota Music." Oratory is a fifth type of Lakota literature, and the great speeches by the old Lakota chiefs are many.

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ii. Myths: *ehanni woyake*

Ehanni woyake are traditional Lakota narratives of unknown origin, dealing with the following: the creation or beginning of the world; the creation of life and natural objects on the earth; the origin of the Lakota spirits; the origin of the people; and the creation of particular ideas as varied as the circle, the four seasons, the weather, the heavenly bodies, and early religious celebrations. These narratives are generally told in the evening. They are considered to be true. They emphasize tradition, and help the young Lakota understand his universe.

The Blood Was Blue

At the beginning of everything, before there was anything else, there was Inyan whose spirit was Wakan Tanka. Hanhepi was then no more than the blackness of the dark, and there was nothing else. And Inyan was without hardness or fixed shape; and, yet, he had all of the powers in him, in his blood. And yet powers without something for power to work on are useless. And Inyan wished to have some other thing or creature over which he could work his powers. And to create that other thing or person, he had to create out of himself, giving it of his spirit and his blood, giving to that other thing as much of his power as he gave of his blood. And Inyan determined to create another creature who would be part of himself, and he created Maka from his own veins, allowing the blood to flow from himself into a great disk which he had created from himself. And the blood flowed into a disk which became water, and the powers in the water could not stay in the water disk, and so they in turn separated from the water disk and formed the great blue dome which is the sky and the spirit Mahpiyato. And then Inyan, the first thing, now became a hard and powerless rock at the center of things. There was now also the disk of Maka, the earth, and the circle of the waters, and the great dome of the sky, Mahpiyato, the final judge. Many circled had flowed forth. And Maka scoled Inyan for creating her a part of him and leaving her in Hanhepi's darkness. And Mahpiyato heard Maka's complaint and Inyan's appeal that Maka should be appeased; and he ruled that Inyan should remain attached to Maka and Maka to Inyan but that Anpetu, the dawn light and redness, should be created. And Anpetu, the dawn light, was created. And when Maka shuddered in the cold and complained to Mahpiyato, he created beyond the dawn light, Wi, the sun, and gave it a spirit. He placed it in his blue dome and mandated that Wi should give full heat and light to Maka's world. And Maka in the sheer glare of Wi's brilliance asked once more for the shadows of Hanhepi. And Mahpiyato heard and commanded Anpetu and Hanhepi to follow each other successively into the world and under the world. And the powers of the sky, of the day and the night, Wi and Hanhepi obeyed. And what was commanded was done.

In scope, in completeness, and in beauty, the entire body of Lakota creation accounts compares favorably to that found in Genesis of the *Bible* or in Greek myth. The preceding passage concerns the creation of the univeres; the beginning of the world; the natural functions of the elements such as darkness and light, day and night, cold and heat; and the origin of color in water and sky.

The Bible says that God created the earth and all that is in it in six days; on the seventh day He rested. The Lakota accounts of creation give a sense of before and after, but do not place the creation in so exact a time frame. This points to an important difference between

Lakota and white cultures. White people are very time-conscious; most of their activities are built around exact time schedules in small units of hours, minutes, and even seconds. The Lakota did not, and to a great extent still do not, live by the clock. Their activities and events—whether economic, social, or religious—occur in harmony with natural changes in the environment. For example, the Lakota people name the months after natural phenomena:

January	*Moon of Frost on the Teepee*
February	*Moon of the Popping Trees*
March	*Moon of the Snowblind*
April	*Moon of the Red Grass Appearing*
May	*Moon When the Ponies Shed*
June	*Moon of Making Fat*
July	*Moon of the Red Cherries*
August	*Moon When Chokecherries Turn Black*
September	*Moon When Leaves Turn Brown*
October	*Moon of the Falling Leaves*
November	*Moon of the First Snowfall*
December	*Moon When Deer Shed Their Horns*

Likewise, ideas of land ownership differ between Lakota and white cultures. For the Plains Indian land could not be "owned." Mari Sandoz puts it this way in *These Were the Sioux:*

> *To the Sioux, land, the earth, was revered as the mother force [Maka] in the Great Powers [Inyan, Wi, and the others spoken of above] from whom all things came. Plainly nothing could ever be done to diminish this land, nothing to make it less for all those whose tracks were still to come.*[1]

According to the Lakota way, how could the land be "owned"?

In contrast, a centuries-old tradition of ownership made possession of land a great social and symbolic importance to the white man. Such basic differences in values caused much pain and suffering for both peoples as the Great Plains were settled by the white man. This particular difference played a major role in the destruction of Lakota culture.

The white man sought to control his environment, using it for personal gain. The Lakota sought to be in harmony with his natural environment, taking only what was needed to survive. He was grateful for what his environment gave him and his people.

Many minor spirits appear in Lakota story and play very important roles: Wakinyan, the Thunder Spirit; Hu Nunpa, the Bear, a Spirit of Wisdom and protector of Holy Men; Whope, who appeared to the first people as White Buffalo Calf Woman and brought them sacred gifts and food; and certainly the greedy, selfish Iktomi, formerly a Spirit of Wisdom but now one who tricks and betrays all animals and mankind.

Iktomi deserves special mention. His name literally means "spider" in Lakota. According to some legends, the Spider Nation once helped mankind by chipping flint for arrowheads. But they could also shoot very tiny and deadly arrows at anyone who bothered them. Iktomi rarely appears with a spider's characteristics in Lakota literature. Even so, some Lakota people today still consider the sign of the spider very powerful.

In the oral tradition, Iktomi appears often. He is "always up to no good." Although a lesson may result from meeting him, any good which comes from him is an accident. So old Iktomi is both bad and good because his evil intentions usually backfire, accidentally resulting in good. He generally appears in human form in Lakota narratives, but frequently assumes animal characteristics.

The circle is all-important in the Lakota culture. All good and natural things are circular in form. In the center of the circle, man will have a balanced knowledge of the good and evil which are everpresent in the world. His personal strength as a warrior who exercises generosity, bravery, fortitude, and wisdom for the good of his people will give him power to resist bad and do good. His purpose will be not to destroy the evil or bad, for this is not possible, but to make evil ineffective through his personal power. Iktomi is banished from the circle of the natural.

We call the Lakota trickster or evil figure, Iktomi, but Iktomi came among the first people on earth as the spirit Gnaski. Instead of helping them with his knowledge, he tricked both men and spirits into making fools of themselves. For this Mahpiyato, the Sky-Judge, banished him from both spirits and men. Iktomi, however, still works through animals and even people to do bad to spirits and men, for he didn't lose all his magical, evil powers in banishment. Iktomi is so mean and so bad that he doesn't seem to mind his punishment—he is too busy making trouble for others.[2] Most stories about Iktomi are not *ehanni woyake* but *ohunkakan woyake*, the third type of story we will talk about.

Banishment, or exclusion from the band, was considered by the Lakota people to be a fate worse than death. Only grave social or religious offenses were punished in this way. It meant not only loneliness, exposure, and hunger for the offender, but probable death at the hands of the enemy. Such a person was excluded from both the social and the spiritual communities. This Lakota practice is in some ways parallel to certain Judeo-Christian practices. Under Hebraic law, children who marry "outside the faith" are considered to be spiritually and even physically "dead" by the parents. Under Catholic law, persons judged guilty of certain offenses are excommunicated, or are not allowed to participate fully in religious services. All these situations are similar in that punishment involves isolating the "sinner" from the socio-spiritual community.

Some of the powers bring men together. Long ago, according to the White Buffalo Calf Woman story, the first people were hungry and scattered over the plains. Whope, the White Buffalo Calf Woman, came bringing the sacred peace pipe, the sacred medicine bundle, and food. Because Whope appeared in the form of a white buffalo calf (white animals are considered *Wakan*, sacred), the Buffalo Nation was and is considered most sacred of animal nations.

Whope is the only spirit who came to earth to help man. She sacrificed greatly for mankind. In one account, she was tricked by Iktomi into digging into the earth with her hands to save a friend buried alive. She dug until her hands bled. According to *ehanni woyake*, Whope married a mortal. His name is Okaga, and he was the fourth son of Tate. Okaga, according to Lakota myth, travelled with his three brothers in a great circle around their father's camp to set the four directions and the four winds in order. Once he had set his direction, the south, he was allowed to marry Whope as a reward for his generosity, bravery, fortitude, and wisdom.

iii. Legends: *ehanni wico'oyake*

Ehanni wicoovake are historical narratives of events of relatively recent times. Like myths, which are concerned with ancient times, they are considered to be true. They include accounts of the origin of various bands, the deeds of still-remembered leaders of these bands, the origin of place names, and other occurrences of the last few generations. Because legends are, by their very nature, an oral form, few authentic accounts are available in written form. The interpretations of these legendary figures and their lives that have been written by well-meaning white people tend to be inaccurate and biased. These distortions have helped destroy the Lakota's own view of these leaders and events, and have discouraged the continuity of their oral literary forms.

Crazy Horse was a war leader of the Oglala band. According to legend, he could not be wounded in battle. He proved this many times, never more clearly than in his brilliant leadership of Sioux and Cheyenne forces against General Crook on the bands of the Rosebud River on the morning of June 17, 1876. When these near-equal forces met, the whites were soundly defeated. Crook recorded that Rosebud action as one of the fiercest in his long military career. By several accounts, Crazy Horse was seen wherever the battle was most fierce, armed only with a coup stick. He was not even wounded that day. Little wonder that this man became a legend in his lifetime.

Crazy Horse came from an outstanding family. In the first essay, "Lakota History and Culture," we have stressed the importance placed upon inherited qualities in Lakota culture. Crazy Horse's father was a Holy Man. The greatest Lakota-white conflicts resulted from white repossession and settlement of the Black Hills in violation of the treaty of 1868. The white men went into Paha Sapa seeking gold and farmland. To the Lakota this land was sacred, the home of many good spirits. The Lakota feared the spiritual death of the Black Hills, and through this, of themselves. Paha Sapa, the Black Hills, were not to be "possessed" by anyone in the Lakota way of thinking. They were more than land; the hills were spirit. And they were defended by the Lakota with all the strength of the physical and spiritual combined. Crazy Horse's Rosebud victory and the victory at Little Big Horn were the results.

Despite the brilliant military victories at Rosebud and Little Big Horn, the victors were pursued unmercifully and then forced onto reservations. From this time of defeat and humiliation come the massacre of Chief Big Foot's band of Minneconjous at Wounded Knee, and the mystic ceremonies of the Ghost Dance which the U.S. army violently suppressed when they mistook this nonviolent religious movement for a military uprising. At almost the same time, white hunters such as Buffalo Bill killed the last of the buffalo. The Buffalo, Tatanka, was considered the greatest of the minor spirits, and was literally the major source of life for the Lakota. Every part of his body was used in the old way, even his bones. Other animals were hunted, but none compared in importance to him. Tatanka's existence and significance permeated Lakota economic, social, and religious life. With the slaughter of the Buffalo Nation, the Lakota culture entered an age of trial and tribulation.

iv. Stories That Teach: *ohunkakan woyake*

Ohunkakan woyake are Lakota narratives designed to teach proper behavior, to present a lesson. They may involve a mixture of mythic characters, animals, and men. The incidents they describe occurred in the vague past, in no specific place. Many such narratives are about the adventures of Iktomi. These stories also entertain. They are evening stories.

Coyote is the most important of these lessor characters. Iktomi usually appears in the form of Coyote in the tales where he comes into contact with other animals. When Iktomi deals with men, he appears in human form. Ella Deloria has made the following free translation of "Iktomi in a Skull." It involves Coyote and kind-hearted Mouse.

> *1. Iktomi was off on a trip when he heard singing and shouting and dancing nearby. He stopped to listen. 2. Immediately he wished to dance too, so much that his soles itched; and he tried hard to locate the source of the sounds. 3. While he listened, it seemed as though the dancing and shouting grew louder and louder; and at last he knew that it came from a dry buffalo skull lying near his path. 4. He saw that the interior was all cheerfully lighted up, and inside was great jollity. 5. When he peeped in through one of the eye socket openings, he saw that the mice were staging a great dance. 6. So Iktomi knocked on the door and said, "My little brothers, take pity on me and let me enter. I want to dance too." 7. "Aw, let's open for big brother!" they said, and opened the back door for him. He thrust his head in and could go no further. 8. Then someone said, "Look out! It is Iktomi!" and soon they disappeared into the darkness. 9. Iktomi sat down with the skull on his head and began to weep. 10. He sat by the road and whenever he heard someone going by, he wept loudly, and when they went on past, then he wept in a low voice. That is all.*[3]

That's Iktomi, just "going along" and making trouble for everyone. Notice that the mice are portrayed as a band, part of a nation, holding a dance in Buffalo's skull. Once there was a very great and generous Buffalo Nation—now there is little left but bones and skulls of these people.

In addition to just "going along," Iktomi is just "up to no good," no matter what form he assumes. In many stories he tricks other animals into helping him kill game—usually Buffalo—then tricks them (or is sometimes tricked himself) out of the meat. Iktomi is always up to such tricks.

NOTES

[1] Mari Sandoz, *These Were the Sioux* (New York: Dell, 1961), p. 105, inserts added.

[2] For a very complete study of the Winnebago Indian Tribe's Iktomi, see Paul Radin's *The Trickster: A Study in American Indian Mythology* (New York: Schocken Books, 1956).

[3] Ella Deloria, *Dakota Texts*, Publication of the American Ethnological Society, Vol. XIV, ed. by Franz Boas (New York: G.E. Stechert & Company, 1932), pp. 45-46.

LAKOTA MUSIC

by

Richard Moore and William Wallis

i. Introduction

Music is one of the central art forms of the Lakota culture. This essay describes the role music plays in Lakota life, lists the types of Lakota songs and briefly analyzes the elements of some of these songs, indicates the instruments commonly used, and presents the standards by which the Lakota evaluate the quality of a composition and its performance.

Music has always played a major role in virtually every aspect of Lakota life, and is not separated from the ordinary world. The Lakota has songs for his religious ceremonies; to express his beliefs and virtues; to recount his hunts among animal nations, his nights on the town, or any other activity in which he participates or has an interest. In no other culture is music more loved and more integrated into social activity.

In the old days the Lakota passed their songs from generation to generation through a strict tradition of oral learning and memorization. Both music and literature are still preserved in this traditional manner, although some contemporary Lakota also learn the old songs with the help of written and especially recorded music.

Much of the history of the Lakota is contained in their music and literature. Lakota music reflects the cultural patterns of the Lakota Nation at the time it was composed. Lakota music can be fully appreciated only when heard in live performance. Because the performers should be seen as well as heard, recordings present a limited perspective. Music unifies by dance and intense involvement all who attend Lakota social events.

Lakota men are generally the composers and performers of songs which make up ninety-five per cent of Lakota music. Women, however, may also compose and sing songs, while children readily join in the dancing at social occasions. Most contemporary Lakota treat composition as a craft; they consciously and actively create songs. But a hundred years ago most composers saw themselves as a tool of mystic powers and received inspiration for their songs from dreams and visions. In this respect Lakota music still reflects old values: even though it is performed at social gatherings, it is composed and performed more for self than for the audience. Judgments may be made, however, by the audience about the quality of the song and the skill of the performers.

Lakota music reflects values and purposes different from those of western music generally. Although many songs are entertaining and beautiful, most Lakota music serves a particular purpose. Lakota people value a song according to how well it accomplishes some purpose, not according to its beauty. A song is good when it results in a cure; when it secures game; when it helps a man be brave, find peace in his heart, or express joy.

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ii. Types of Lakota Songs

To understand the importance of music to the Lakota and the complexity of the art, one should examine the many types of songs and be aware of the great number of songs in each type. We have grouped them roughly into five categories:

I. SACRED MUSIC: songs having a supernatural source which are used in ceremonial settings.

Healing songs
Yuwipi songs
Songs of the Sacred Stones
Sun Dance Songs
Kettle Dance songs
Alowanpi (Hunka) songs
Inipi songs
Hanblecheya songs
Soul-releasing songs
Marriage songs
Initiation songs (women)
Native American Church songs

Tokalá songs

II. SOCIETY SONGS: songs not strictly religious, but having a supernatural source, which are performed in formal settings.

Akicita Society
Dream Society songs

Omaha Society Songs

III. SOCIAL DANCING MUSIC

Grass Dance songs
Round Dance songs
Rabbit Dance songs
Sneak-up songs
Victory Dance songs
Doorway (Begging songs)
Charging songs
"49" songs
Flag songs
Sioux National Anthem

Honor songs:

Memorial songs

Mazasha (Penny Dance) Name-giving songs

Shunka songs

Chief songs

Not-dressed-to-dance songs

Veteran songs

IV. SHOW MUSIC: songs mainly intended for the enjoyment of the audience and used for competitive dancing.

Gourd Dance songs

Bustle Dance songs

Contest songs:

Fast War Dance songs

Slow War Dance songs

Trick songs

Stomp Dance songs

V. OCCASIONAL AND PRIVATE SONGS AND MUSIC: songs sung spontaneously and not danced to.

Game songs:

Moccasin Game songs

Stick Game songs

Lullabies

Love songs

Ich'ilowan songs

Lakota music plays a prominent role in religious ceremony. Sacred music is generally received through visions sought during Hanblecheya or the Sun Dance. On these occasions the individual pursues the mysterious power pervading all nature, seeking a sacred song. Once the seeker receives a song in vision or dream, he may then make it an integral part of other activities, such as hunting.[1] Songs received on Hanblecheya remain private, while songs received during the Sun Dance may be shared with the entire community and become a standard part of public ceremony. Generally, every aspect of a religious ceremony is accompanied by song. The Sun Dance is the primary example.[2]

Because sacred music is so vitally important to an understanding of the Lakota way, we will discuss it in more detail than the other four categories. Many Lakota songs climax in an invocation to Wakan Tanka, the Great Mystery within all things—in every living creature and in all of nature. In this sense, song links the individual with the spiritual, allowing him to communicate with mysterious forces. A sacred song is considered a gift from the spirits, a gift to be used with reverence, with purpose. Religious songs have always been sung in every undertaking which the individual feels is beyond his personal power to accomplish. They are used in healing, for example.

During reservation confinement, the Lakota were for a time forbidden to hold ceremonies of the old religion in which music figured so prominently. They were forbidden to Sun Dance. In maintaining an oral tradition of music, continuity is essential. When songs cannot be sung, they may fade from memory. Many of the sacred Sun Dance songs are lost now. Yet, at one time over three hundred songs were employed in this ceremony to describe every event of its two to four-day duration.

The older sacred songs are many times personal stories, composed during dramatic circumstance, when an individual creates a need to express emotion beyond the power of words alone. These songs are powerful or good because they have a supernatural source. When curing, a healer

re-enacts the occasion when he or she first received healing power. Black Elk has given us the following account of a vision and song he received while still a boy:

> *Then I looked up at the clouds, and two men were coming there, headfirst like arrows slanting down; and as they came, they sang a sacred song and the thunder was like drumming. I will sing it for you. The song and the drumming were like this:*
>
> *"Behold a sacred voice is calling you;*
> *All over the sky a sacred voice is calling."*[3]

In the particular case of Black Elk's great vision, which was received later in his life than the one described here, the Holy Man who interprets this young warrior's vision arranges for the whole band to re-enact the events which occured in it.

The second category of Lakota music is the society song. There are three types of society songs. These songs may be sung with or without words and are generally shorter than religious songs. A Fox Society song will be discussed later in this essay.

The third prevalent use of music by the Lakota is in nonreligious, social dances, called celebrations or Pow-wows. Often these events are the occasion for the public side of naming or honoring ceremonies, which involve Give-away. Nowadays contests in which dancers compete for cash prizes are part of these events. More and more, the purpose of singing is to accompany social dancing.

Many songs focus on the art of warfare. Just as there are songs for every aspect of ceremony, there are songs for every aspect of war: songs sung to create courage before battle, songs sung by women to returning warriors, and songs sung in celebration following victories. In victory celebrations and related events, music frequently played a role in the narration and re-enactment of experience. In order to prove their personal power, individuals would dramatize in song, dance, and story an act of bravery or the event of receiving their power from the spirits. Sneak-up songs, for example, are accounts of past war adventures. Re-enactments of visions might involve the song the individual received when his power came to him. In some cases, it is believed that acting out an incident which might happen, will prevent it.

One type of personal song (the fifth category) is the Ich'ilowan, usually sung when alone, for one's self, and many times mournfully, from the heart. There are fewer of these songs nowadays. The destruction of the old way of life—with its ceremonies, conflicts, and hunts—has contributed to the decline of the traditional solo song. When an individual sings solo at a gathering, it is not because he has a good voice, but because the song belongs to him through his gift of interpretation or style, by inheritance, or through "gift of the spirit." A healer (Wichasha Wapiya) may sing alone when treating the sick, but he may also desire the family or friends of the sick person to join him.

iii. Melody and the Voice

Melody in the voice and rhythm in percussion are the two major elements of Lakota music. The melody is analyzed according to three factors: 1) its rhythm; 2) its movement, or contour; and 3) the intervals, or distance between notes which form the contour.

There are three basic rhythm structures in Lakota melodies. Some song melodies are isorhythmic: their structure is determined by the repetition of a few rhythmic phrases, regardless of pitch changes. Thirdly, more complex song melodies may have two, three, or more different rhythmic phrases which are repeated in an interesting arrangement. Listen to the recorded examples on the record which supplements this essay.[4] The great variety of rhythmic structure of Lakota song melody is only hinted at in these examples.

Refer to Example One.

The melodies of many Lakota songs have a cascading type of melodic contour sometimes called "tile" or "terrace" movement. The graphic transcription of the Wolf Song reveals clearly why "terrace" is an apt metaphor for songs with a cascading melodic contour. The melodies begin quite high in the vocal range and work downward in descending phrases. Each phrase begins on a tone the same as or slightly higher than the last tone of the preceding phrase. "Terrace" melody contours are lilting, and the sameness of rhythm patterns with pitch variation gives the melody of many songs an interlocking quality. Listen to the recording of the Wolf Song.

Refer to Example Two.

The intervals (that is, the distance between notes) within Lakota melodies vary as widely as they do in western melodies. Major sevenths, minor seconds, and tritones, can be found with some regularity; the most common intervals, however, are the perfect fourth, perfect fifth, major and minor thirds, and major seconds. There is also a tendency in most melodies to hold on a long note after extensive movement from note to note. The Lakota melody is similar to early Gregorian chant in its uncanny knack for simple melodic movement, for unexpected, cadencing and contour, and for variety of rhythmic patterns which sound natural and uncontrived. Melodies are written in either major or minor key (mode), but there seems to be little connection between mode and the intent or mood of a song.

Some melody lines imitate animal calls or howls. In the tape of the love song (refer to Example Four), you will hear, along with the Lakota soloist, animal sounds made by the group to embellish the melody line. Songs such as the lullaby (refer to Example Five) establish a mood like the voices of animals. This echoing of natural sounds in song melody shows the great respect the Lakota has for natural phenomena, and his wish to be one with nature, to exist in harmony with the whole circle of existence.

Within Lakota song, the rhythm patterns of the melodic lines themselves are greatly varied. The time signature within the melodic line of a single song may also change frequently. This variety indicates the primary importance of melody in Lakota music. In comparison, the rhythmic units of instruments and the song lyrics are repeated in patterns dictated largely by desired melodic contours.[5] The drum rhythms are very regular and constant, except for increases in tempo. In Lakota song lyrics, rhyme is sometimes present, but not essential, and regular meter is absent. Words which express the thought are chosen by the composer to fit the melody. In many cases only vocables (syllables, not words) are used.

The manner of classic Lakota tone production (singing) is quite different from the western classic style of singing. The vocal tones which the Lakota singer produces are very loud, and tend to be nasal and full of throat vibrato. These qualities result from the open but set jaw and throat position. The particular carrying power of the Lakota singing voice also results partially from this

characteristic jaw and throat position. Since the Lakota sings almost all of his songs out-of-doors, volume and audibility are very important.

The *bel canto* ("beautiful singing") tradition of western culture differs in several ways from Lakota singing tradition. *Bel canto* requires a controlled, focused tone. Such tone is produced by breath support, an open throat, flexible jaw and lip movement, and a balance of throat and nasal resonance which allows control and therefore variation of volume, color, and texture. This is the western idea of classic singing, and to the western listener it may come closer to sounding beautiful on first hearing than classic Lakota singing.

While everyone in the Lakota Nation may sing, the Lakota have standards of excellence by which they distinguish good singers from lesser singers. They admire the singer able to sustain the pitch of a tone, and even more, the singer able to recreate a song with exactly the same notes and rhythm when he has not sung it for several years. A pronounced vibrato (pulsating quality of the voice), a loud falsetto (the range an octave above the singer's natural singing tone), a very broad vocal range, and smoothness and projection of voice are also considered attributes of the good Lakota singer, male or female.

Finally, the Lakota listener judges the emotional and intellectual interpretation which the singer brings to a song. Naturally, the personality of the singer has much to do with the success of his interpretation. As interpreter, the Lakota singer makes aesthetic decisions, such as whether or not to use a nasal quality in love songs, to wail in songs of illness or death, or to croon in lullabies. The good Lakota singer must be possessed by his song, presenting self and song with confidence and authority.

iv. The Instrument and Rhythm

Rhythm is an important element in Lakota music. The Lakota create rhythm with flutes, whistles, gourds, rattles, bells, and drums. Flutes are played by men and only for love songs. Eagle wing-bone whistles are used primarily in the Sun Dance and by Wichasha Wakan and Wichasha Wapiya in healing ceremonies.

Gourds are used in religious ceremonies, most commonly in the Yuwipi ceremony. To make these gourds, four hundred tiny stones are taken from the mound of an ant colony. These stones are *wakan*, very sacred, for Ant is a very important example to man. The Wakan stones from Ant's home provide the healing rhythms of the sacred gourds, by whose sound the spirits are summoned. The stones represent the spirits and become them in the ceremony. Gourds are considered sacred objects, and are used only in religious and social rituals.

Bells, on the contrary, are used in social dancing. They are worn by male dancers and create a lively accent to the strong body movements of the performers. The bell sound must be skillfully controlled to create rhythms complementary to the drums, which accompany social dancing.

Drums are the heartbeat of Lakota culture and its vision of the universe. The drum is circular and draws power in tone from its sacred form and shape. The large ceremonial drum sits on Maka, the earth, and draws resonance from her forces. The ceremonial drum is considered to be alive, a living thing with *nagi*, a spirit which can speak in the songs the group performs. The drum rhythm sets the mood of each musical composition and reflects its purpose. Rhythm is associated with the supernatural in many ways.

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There are three types of drums: ceremonial drums, water drums, and small hand drums. The frame for a large, ceremonial drum was originally made from a large, hollow log, burnt and chipped out. Then a buffalo or deer hide was wet, stretched over the frame, and laced or pegged to it with rawhide. After it dried, the taut hide made a resonant sound when struck. The pitch and resonance of these drums vary with the temperature and humidity. Several men sit around this drum, pounding it and singing in unison. (In the traditional Lakota way, drums are played only by men.) Water drums are used by the Lakota in ceremonies of the Native American Church, a peyote-inspired religion. Hand drums are commonly used by solo singers, performing in public or in private.

In many older songs, there is greater freedom between the tempo of the singers and that of the drumbeat. This accounts for the effect called cross-rhythm, in which stress, or accent values, of voice and rhythm patterns of drum do not often coincide. This is common in most Lakota contest music and especially in modern Omaha or Fast War Dance songs. The interplay is complicated by the fact that tempos may increase within a single song, and fluctuating note values may result from the various interpretations of the singers. The performer who can sing and play the drum simultaneously with accuracy, while performing such complex cross-rhythms, demands respect in any culture.

v. Song Form

Despite, or perhaps because of the tension created by the interplay of vocal and drum rhythmic patterns, the Lakota song is a very exciting event when performed by an accomplished group like the Porcupine Singers. The best Lakota social music is marked by an intensity of the individual's concern for communication with the spirits of the universe or with his fellow man—communication which is accomplished only in live performance before an audience.

In group presentation of songs, participation follows a specific pattern. In the Fast War Dance and other songs, the group leader for a particular song introduces the melody very high in his vocal range. This first, or lead, phrase indicates which song is to be sung and establishes the volume, mood, and pitch. The leader's voice must be clear and strong. The introduction is a crucial point in the song.

Immediately following this introductory phrase and generally before it ends, a second singer (or in some cases the rest of the group) will repeat the lead phrase entirely. Then the entire group, or chorus, sings the main phrase and the first ending. The first ending signals the halfway point in the song. The main phrase is then repeated by the group. In Lakota music the final ending is signalled by the repetition of the first ending with the substitution of "o" for "hoi." If the song is to be repeated, the leader will re-introduce the lead phrase before the final phrase is completed. At the conclusion of the song, there is often a pause, and the final half of the song or the last phrase is repeated one last time. This is often called a "tag." Listen to the tape example.

Refer to Example Three.

Honor Dance songs, Penny (Mazasha) songs, and several other types have a short introduction (common to most songs), two main sections with identical melody, and a tag ending. The main section is generally sung the second time at a faster tempo. The Omaha Dance song can be distinguished by strong accent beats on the drum when the main section is repeated. (In referring

to Grass Dance and War Dance songs as Omaha songs, the Lakota mean a type of Lakota song, and not songs of the Omaha Nation.)

Sneak-up, Tokala, and some Yuwipi songs are introduced by drum rolls and are interrupted by sharp accents. The last half of the Sneak-up song is sung at a faster tempo, as in a War Dance song, but without final ending.

Song form extends beyond the single verse or cycle of a melody, however. In repetitions of the melody, the singers often increase or double the tempo, as in the Penny song and the Sioux National Anthem. Further, the group, at the direction of the lead singer, may intentionally raise or lower the pitch of the repetition, as is often done in western composition.

Guidelines for group presentation of music may also extend beyond a single composition. Several songs may have to be sung as a group, as in the case of the Victory songs. Other songs may be arbitrarily arranged by singers in a program. The numerous types of song form, the differences between songs of a particular type, and the innumerable variations upon and exceptions to the generalizations prevent us from extensively covering song form within this essay.

NOTES

[1] Frances Densmore in her definitive *Teton Sioux Music* (New York: Da Capo, 1972) gives the following examples: "The songs of those who went to look for a suitable pole for the Sun Dance were also used by those who went to look for buffalo or for the enemy. Songs in honor of a warrior could be sung when begging for food before his lodge, as well as at the victory dances and at meetings of societies" (p. 11).

[2] See J.R. Walker's paper, "The Sun Dance and other Ceremonies of the Oglala Division of the Teton Dakota" (American Museum of Natural History, *Anthropological Papers*, Vol XVI, Pt. 2, 1917) with regard to the role of music in the Sun Dance ceremony. Other books which deal with this subject are Olive Fletcher's *Indian Story and Song in North America* (Boston: 1900), Natalie Curtis' *The Indian Book* (N.Y. & London: Harper and Bros., 1907), and Luther Standing Bear's *My People the Sioux* (Lincoln: University of Nebraska Press, 1975).

[3] John Neihardt, *Black Elk Speaks* (Lincoln: University of Nebraska Press, 1961), p. 19.

[4] The record which supplements the essay "Lakota Music" is included in this packet.

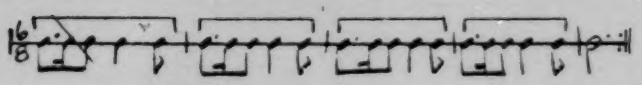
[5] For a discussion of the three elements in detail, see Densmore's *Teton Sioux Music*. Olive Fletcher's *Indian Story and Song in North America* explores the relationship between Indian languages and music.

Example One
Three Melody-Rhythm Structures

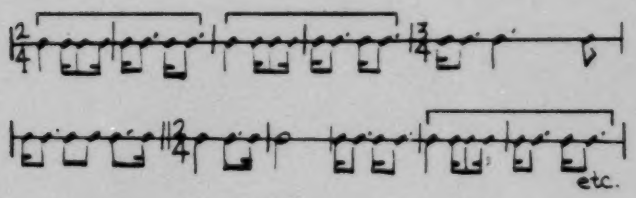
Woeyacin Wanji
Ho Un Lowanpi Iyecel Canh Apapi Yamni

Isorhythmic:
Love Song–Deer Woman Scene

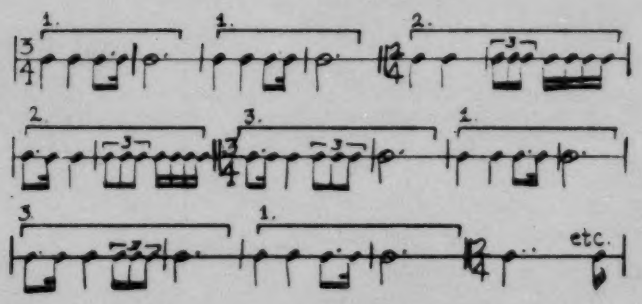
Wioste Olowan–Tahca Winyan Wapazo
El Wanjilakiya Canhapapi



Single Prominent Phrase:
Buffalo Society Song–Mouse Scene

Tatanka Okolakiciye Olowan–Itunkala Wapazo
Hena Wicoeye Wanjila

Multiple Phrase Structure:
"A Bear Said This"–Hu Nunpa Scene

"Mato Wan Leye"–Hu Nunpa Wapazo
Hena Wicoeye Ota Kiya Kagapi



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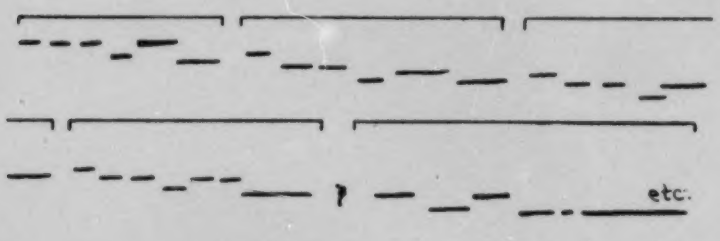
Example Two
Cascading Melodic Contour

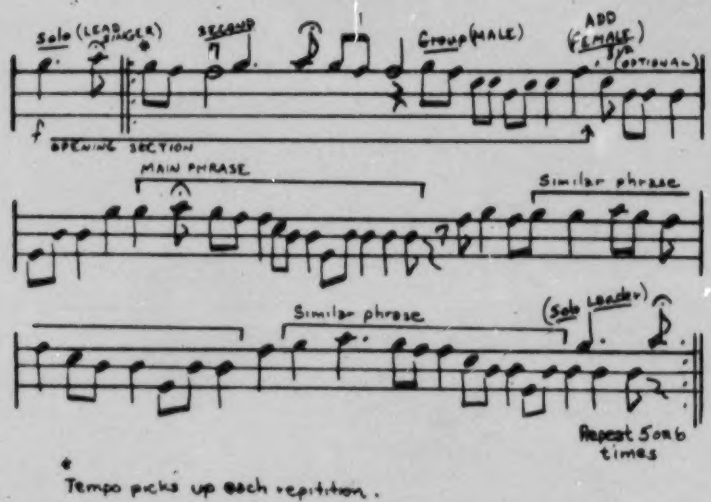
Woeyacin Nunpa
Ho Un Lowanpi Kutan kiyaya Heyu Owayangkin

Wolf Song–Coyote Scenes

Ṣunkmanitu Tanka Olowan–Sunkmanitu Owapazopi

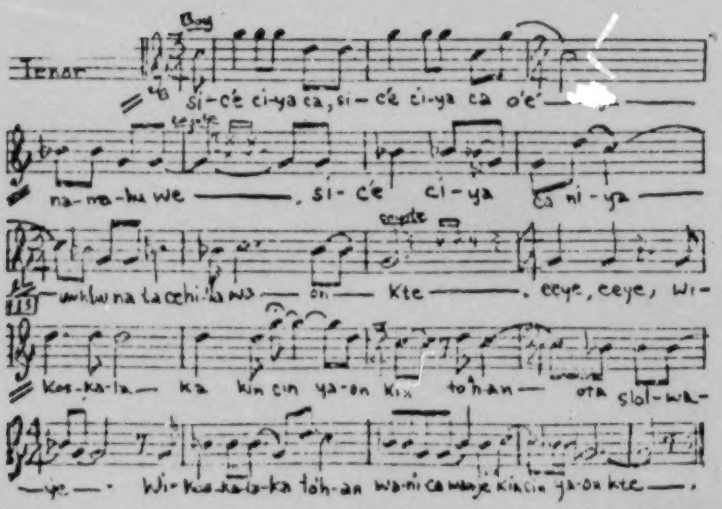


Example Three
Fast War Dance Song

Woeyacin Yamni
Ohankoya Omaha Waci Olowan

* Tempo picks up each repitition.

Example Four
Love Song

Woeyaciŋ Topa
Wioste Olowan


Tenor
si-cé ci-ya ca, si-cé ci-ya ca o'e
na-ma-hu we, si-cé ci-ya ca ni-ya
wiklu na la cehi-la wa on kte, eeye, eeye, wi-
kas-ka-la ka kin cin ya-on kix to'han ota šlol-wa-
ye. wi-kas-ka-la-ka to'h-an wa-ni ca waye kin cin ya-on kte.

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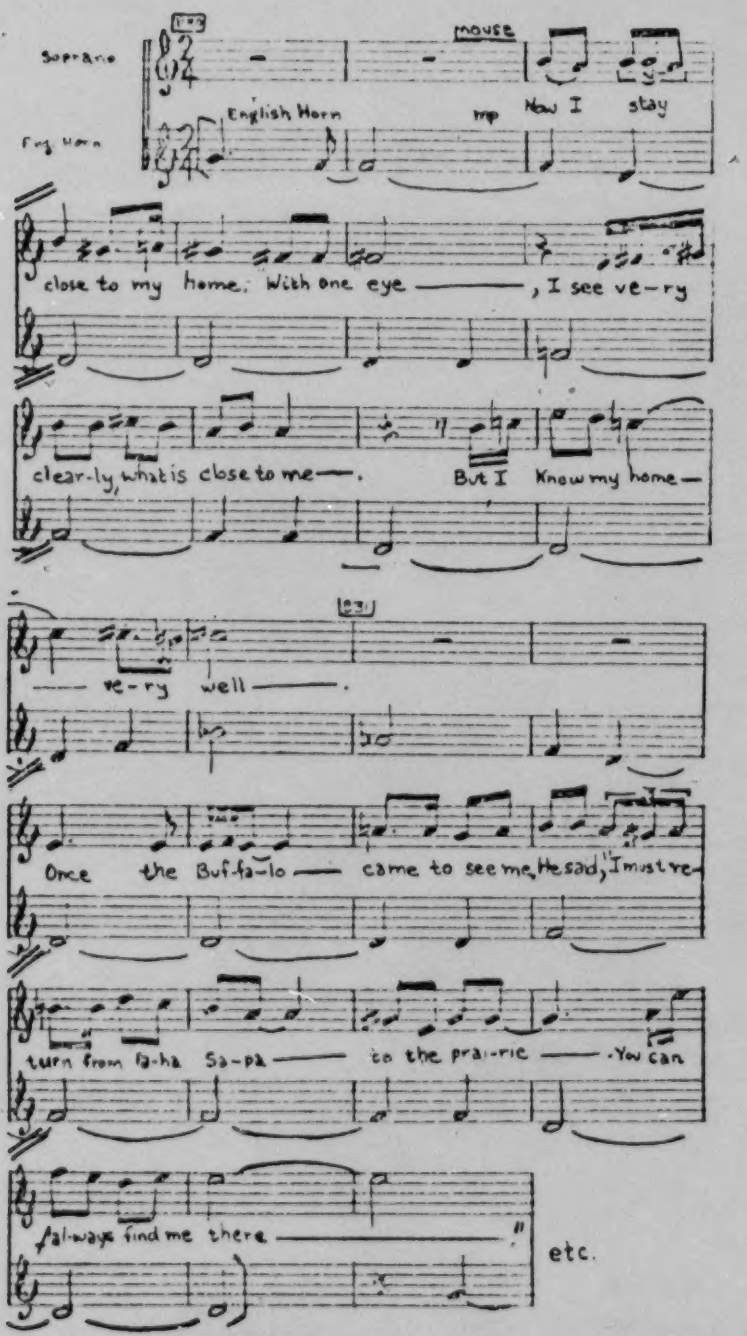
Example Five
Mouse Aria

Woeyacin Zapta
Itunkala Lowan Kin He

Soprano
mouse
English Horn
mp
Now I stay
close to my home. With one eye ——— , I see ve-ry
clear-ly what is close to me ——. But I Know my home—
ve-ry well ——.
Once the Buf-fa-lo —— came to see me, He said, "I must re-
turn from Pa-ha Sa-pa —— to the prai-rie ——. You can
al-ways find me there ———"
etc.

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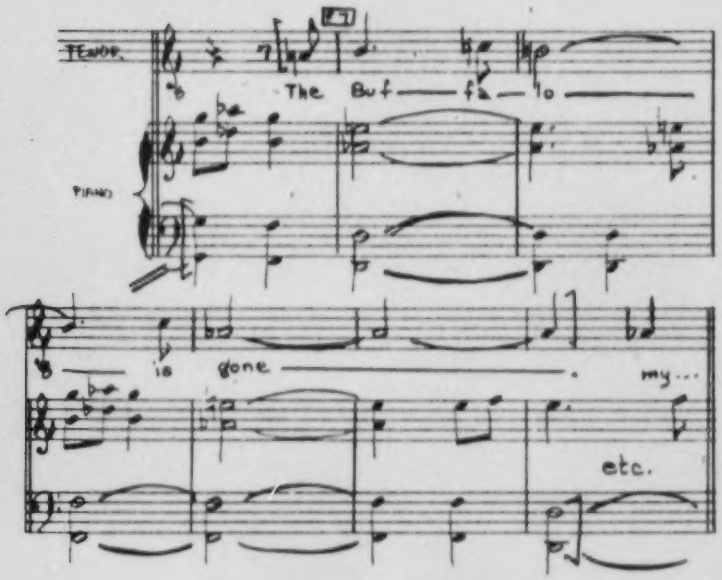
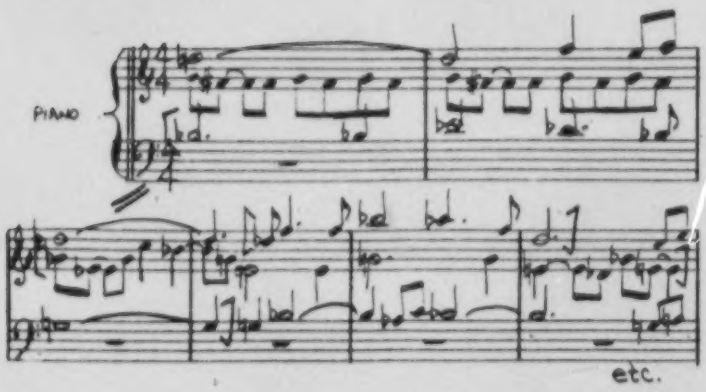
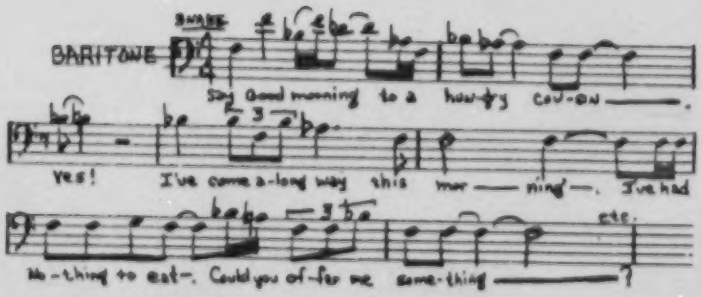
Example Six
Boy's Melody & Accompaniment

Woeyacin Sakpe
Hoksila Ho Kin Okiyapi

Example Seven
Lullaby Development in Finale

Woeyacin Sakowin
Wakaheja Olowan Un Ehanke

Example Eight
Begging Song

Woeyacin Saglogan
Walapi Olowan


BARITONE
Say Good morning to a hun-gry cou-ple
yes! I've come a-long way this mor ning. I've had
etc.
no-thing to eat. Could you of-fer me some-thing ?

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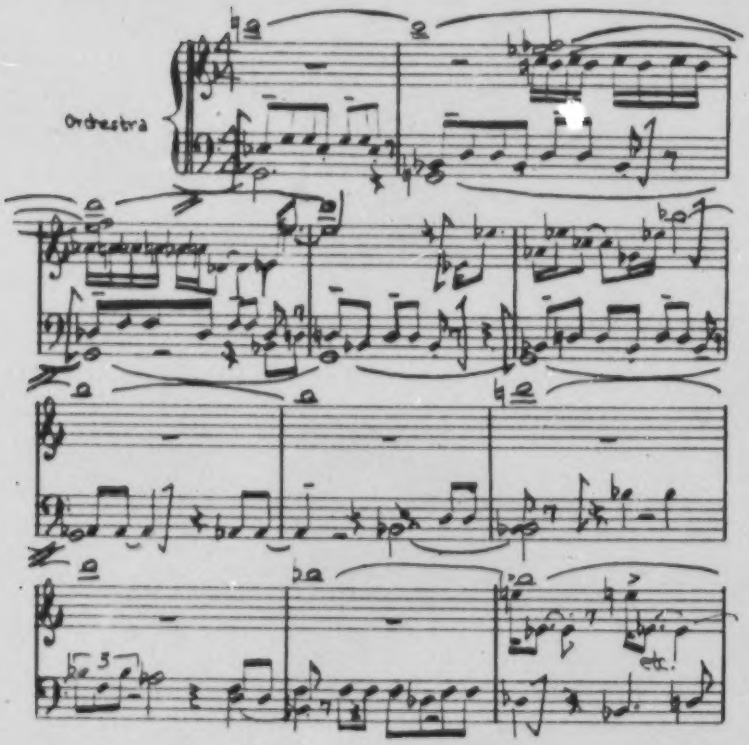
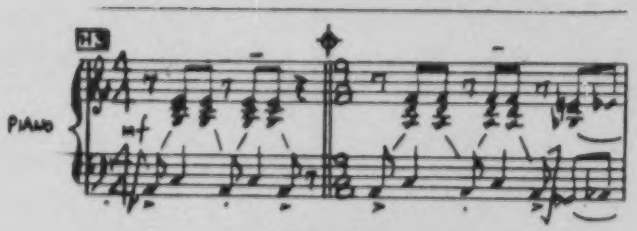
Example Nine
Melodic Fragment of Begging Song

Woeyacin Napciyunka
Walapi Olowan Okisasala Unpi

Example Ten
Development of Begging Song

Woeyacin Wikcemna
Walapi Olowan He Kahayapi

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Musical Terms and Simplified Definitions

Opera–dramatic-musical presentation following a "rational" plot; unified by spoken and sung text

Recitative–dramatic presentation (usually sung) in the course of an opera in which large amounts of information are sung very rapidly in machine gun-like syllables on repeated notes (for exposition)

Aria–song sung by one person in "stop time" in which inner feelings and emotion are beautifully explained (for development)

Form–musical structure or organization of music, organization of returns of melodies and key relationships

Rhythm–beats or fall of stress in a section of music

Libretto–written text or story line in an opera

Style–the composer's (or a period of music) specific or general method of composition; norms of a period in music

Harmony–the laws governing the movement of simultaneously sounding notes from beat to beat

Interval–distance between two notes

Phrase–a group of several notes comprising a musical thought

Measures–a grouping of two, three, four, or five beats set off by vertical lines called measure bars

Musical contour–the vertical and horizontal movement of a musical line

Mode–a musical scale having a certain pattern of half and whole steps; each type of scale pattern is given a name musicians call a mode (i.e., major mode, minor mode)

Time signature–musical code which tells musicians how many beats are in a measure and what note value will receive a beat

Meter–the means of defining regular reoccurring sets of metrical stress or beats

Vibrato–oscillation of the tone in a person's voice while singing

Falsetto–singing in the "head voice," usually an octave or so above the register break of the voice

Cross rhythm–two rhythmic groups sounding simultaneously in opposition

Thematic transformation–a theme heard in several places in a composition in different moods, character, accompaniment, voicing, etc.

Theme–a lengthy melody which is recognizable and reoccurring, often developed and used for unification in composition

Motif–a short series of notes usually recognizable, used to develop and unify musical sections

A MEETING OF CULTURES

QUESTION SECTION

History and Culture Questions:

1. What were and are the three major divisions of the Sioux Nation? What is the difference between these divisions?

   a. 1) The Teton or Lakota to the West, the Yankton or Nakota to the central area, the Santee or Dakota to the East. 2) These divisions are made purely on linquistic and spatial grounds, and do not signify or reflect a cultural difference otherwise. The cultural differences between the Sioux people and the Crow, for example, are very great however.

2. Who introduced the horse to America? About when did the Sioux acquire the horse? In what ways (name at least three) did the Sioux use the horse?

   a. a) Spanish Explores. b) Around 1750. 1) war, 2) hunting, 3) moving camp, 4) wealth or medium of exchange. See map of the Native American trade routes included in the packet.

3. What animal served as the main food staple of the Lakota? His carcass served many other uses, as well. Name some. The symbolic value of the buffalo was even greater–see the discussion question.

4. Name the two major ceremonies of the Lakota people.

a. *The Sun Dance* was the greatest and most sacred of ceremonies. It was, and is, performed once a year. *The Hanblecheya*, or crying out for a vision, is a rite of initiation which a young man will undertake in preparation for participating in the Sun Dance. It may be performed anytime the individual feels prepared.

5. Do the elderly play an important role in Lakota life? In what way?

a. Yes, as advisors and teachers. They are sources of knowledge and served as wise counselors.

6. What are the four Lakota virtues for men?

a. Generosity, Bravery, Fortitude, and Wisdom.

7. Name four natural phenomena which lead the Lakota to choose the number four as sacred. The figure of the circle?

a. Four directions, part of a plant, kinds of creatures (flying, crawling, four-legs, two-legs), elements (fire, water, earth, air), and others. b) The bird's nest, whirlwind, the moon, the horizon, a man's head, and so on.

8. In what ways did the Lakota man prove his bravery? His fortitude?

a. On the battlefield, in direct conflict, and in daring raids to capture horses of enemy tribes. b) In ceremonies which presented the individual with psychological challenges of facing self-inflicted discomfort and pain, for example, the Sun Dance.

9. Name three great Sioux leaders.

a. Red Cloud, Crazy Horse, and Sitting Bull–although there are many others.

10. Who is Wakinyan and where does he reside? What is a Heyoka? How are the two related?

    a. Wakinyan, The Thunder Spirit of the West, resides in a storm atop the mountains. If a dreamer dreams of Wakinyan, or even of thunder, he must become a Heyoka, a contrary person who performs many acts in a backward or strange manner all his life. The Heyoka is the most strict form of religious existence of the Lakota.

Essay Questions:

1. Briefly describe the Lakota way of life before the whites came.

2. Compare the Lakota religion to your own religion. The Lakota has a great respect and reverence for nature; this is the basis for much of Lakota religion. How do the four Lakota virtues compare with the ten commandments of Christianity, or the laws of Judiaism?

3. Describe the importance of the Halblecheya or the Sun Dance of the Lakota. How does each ceremony reflect the Lakota universe—ideas, symbols, and beliefs?

4. Why did the government forbid the Sun Dance and the Ghost Dance? Why weren't many Native Americans of reservations considered American citizens until 1924?

5. Under what circumstances did the first Battle of Wounded Knee (the Massacre of 1890) occur?

6. Knowing what you know about Lakota culture, place yourself in his position caught between the remnants of his own culture and the white culture.

Dicsussion Questions:

1. Discuss the meaning of the buffalo for the Lakota. Stress its religious (symbolic) significance.

2. Discuss the Wichasha Wakan and Wichasha Wapiya, and the roles they played in Lakota culture. Why were they respected by all members of their bands?

3. Discuss the changing forces brought by whites which have destroyed a large part of the Lakota culture. The traders brought whiskey. The priests and missionaries were intolerant of Indian beliefs. White settlers brought diseases for which the Indian had not acquired a natural immunity. The U.S. government forced white education on Lakota children, alienating them from their own culture; forbidding Sacred Ceremonies; destroying religious traditions and some art forms; forcing the Lakota to live on reservations; depriving them of dignity, pride, self-assurance, and breeding dependence on government aid. Bribery of individual Lakota by whites led to factionalism and some conflicts (e.g., inter-tribal tensions were partially responsible for the deaths of Crazy Horse and Sitting Bull).

Literature Questions:

1. What was the purpose of literature for the Lakota people?

   a. As with whites, its purpose was to delight and instruct. Literature—myths, legends, stories—was the living history of the people. It presented the local wichohan, the Lakota way, by reminding the listener of the customs and traditions which sustained Lakota society.

2. What were the three major types of Lakota literature? Describe each briefly.

   a. *Ehanni Woyake:* myths, traditional narratives of unknown origin. *Ehanni Wico'oyake:* legends, historic narratives relative to recent times. *Ohunkakan Woyake:* stories that teach proper behavior or present a lesson.

3. What do Lakota myths explain?

   a. The creation of the universe and all that is in it; the origin of the spirits and the people.

Discussion Questions:

1. Imagine the situation if all the learning in modern schools was done through purely oral learning (example: in a school, library, test situation or in an old folk's home). Discuss the difference between oral culturals and culturals with written as well as spoken languages in different sites. Use the Lakota culture and the white American culture as examples.

2. Discuss how Lakota literature differs from white literature in purpose. In content.

3. How did the Lakota look on the land ownership? Why did they hold this belief? Compare this with white attitudes toward land ownership. Why do whites believe as they do?

4. What lesson is learned from "Iktomi in a skull"? If it is an allegory, and the band of mice are the Lakota, who might old Iktomi be?

5. Discuss the meaning of the Black Hills, Paha Sapa, for the Lakota. Trace the history of Lakota-white conflict over this area.

Music Questions:

Essay Questions:

1. State how Indian music serves the same role in its society that rock music serves in the white society.

2. Describe the five types of Lakota music.

3. Compare your knowledge of the history of Sioux music to your knowledge of the history of European music.

4. Describe, to the best of your ability, the making of an Indian drum.

5. Speculate from your knowledge of Lakota culture why music played as important a role in their culture as it did.

Discussion Questions:

1. Discuss the problems of Indian-white relations.

2. Discuss what you know as to how Indians presently use their music.

4. To what western document may the creation myth found in *ehanni ohunkakan* be compared?

   a. See the Bible, Genesis. Also, look at Greek, Roman, and Germanic myths of creation, the spirits and the first people.

5. About what kind of people are legends created?

   a. Individuals who founded bands, leaders of warrior bands, individuals who had strange experiences (e.g., a woman cared for by wolves when she became lost).

6. In the legend of Crazy Horse, what spiritual power is given him?

   a. He could not be wounded in battle. His spiritual power was so great bullets could not strike him.

7. Name four minor spirits and the quality or natural object, animal or event, they correspond to.

   a. Wakinyan, Thunder Spirit; Iktomi, trickster; Swallow, a warning spirit; Hu Numpa, the symbolic spirit of Wisdom; and Whope, the White Buffalo Calf Woman. As you read the *ehanni ohunkakan* you find many, many more. They appear in the literature.

Essay Questions:

1. Write an essay about Iktomi. Include what you know of his origin and his present state, as you see it. How did he get so smart, and why is he so mean? Is he necessary?

2. Who was Whope, and why was she so important to Lakota religion?

"A GALLERY"

I love the people who have made me welcome to the best they had.

I love a people who are honest without laws; who have no jails and no poor houses.

I love a people who keep the commandments without ever having read them or heard them preached from the pulpit.

I love a people who never swear; who never take the name of God in vain.

I love a people who love their neighbor as they love themselves.

I love a people who worship God without a Bible, for I believe that God loves them also.

I love the people whose religion is all the same, and who are free from religious animosities.

I love the people who never raised a hand against me, or stole my property, where there was no law to punish for either.

I love the people who have never fought a battle with white men, except on their own ground.

I love and don't fear mankind where God has made and left them, for there they are children.

I love a people who live and keep what is their own without locks and keys.

I love all people who do the best they can. And, oh, how I love a people who don't live for the love of money.

George Catlin
American Artist
"Creed About American Indians"

American Horse, Sioux Chief. (Photo courtesy of Nebraska State Historical Society, Lincoln.)

4

THE SUN DANCE IS SO SACRED TO US THAT WE DO NOT TALK OF IT OFTEN. . . . The cutting of the bodies in fulfillment of a Sun dance vow is different from the cutting of the flesh when people are in sorrow. A man's body is his own, and when he gives his body or his flesh he is giving the only thing which really belongs to him. . . . Thus, if a man says he will give a horse to Wakan tanka, he is only giving that which already belongs to him. I might give tobacco or other articles in the Sun dance, but if I have these and kept back the best no one would believe that I was in earnest. I must give something that I really value to show that my whole being goes with the lesser gifts; therefore I promise to give my body.

A child believes that only the action of someone who is unfriendly can cause pain, but in the Sun dance we acknowledge first the goodness of Wakan tanka, and then we suffer pain because of what he has done for us. To this day I have never joined a Christian Church. The old belief which I have always held is still with me.

When a man does a piece of work which is admired by all we say that it is wonderful; but when we see the changes of day and night, the sun, moon, and stars in the sky, and the changing seasons upon the earth, with their ripening fruits, anyone must realize that it is the work of some one more powerful than man. Greatest of all is the sun, without which we could not live. . . .

We talk to Wakan tanka and are sure he hears us, and yet it is hard to explain what we believe about this. It is the general belief of the Indians that after a man dies his spirit is somewhere on the earth or in the sky, we do not know exactly where but we are sure that his spirit still lives. Sometimes people have agreed together that if it were found possible for spirits to speak to men, they would make themselves known to their friends after they died, but they never came to speak to us again, unless, perhaps, in our sleeping dreams. So it is with Wakan tanka. We believe that he is everywhere, yet, he is to us as the spirits of our friends, whose voices we can not hear.

THE TRIBE ALWAYS CAMPED IN A CIRCLE AND IN THE MIDDLE OF THE CIRCLE WAS a place called Hocoka, the center.

Before the people set out to war, the prophet, or holy man, made a tipi for himself and sat in it alone, looking into the future and seeing in vision all that would befall. The people brought him offerings of gifts, and he made holy emblems and charms to protect them in battle.

Then, before sending out the scouts, the warriors assembled in the center of the camp and sat in a circle awaiting the prophet. He came forth, singing a holy song, and bestowed upon the warriors the charms that he had made, and told to every man his fate.

There is the song of prophecy that he sang. In the last part of the song, where now there are only the sounds of no meaning, he sang words which foretold to each warrior the fate that would befall him in the strife. This song is sung when the tribe is going to war, just before the scouts set out to find the enemy.

SONG OF THE SEER

In this circle
O ye warriors
Lo, I tell you
Each his future.
All shall be
As I now reveal it
In this circle;
Hear ye!

Chief Yellow Horse (Rosebud Reservation). Photo taken at Omaha, Nebraska in 1906. (Photo courtesy of Nebraska State Historical Society, Lincoln.)

From my boyhood I have observed leaves, trees, and grass, and I have never found two alike. They may have a general likeness, but on examination I have found that they differ slightly. Plants are of different families. . . . It is the same with animals. . . . It is the same with human beings; there is some place which is best adapted to each. The seeds of the plants are blown about by the wind until they reach the place where they will grow best—where the action of the sun and the presence of moisture are most favorable to them; and there they take root and grow. All living creatures and all plants are a benefit to something. Certain animals fulfill their purpose by definite acts. The crows, buzzards and flies are somewhat similar in their use, and even the snakes have purpose in being. In the early days the animals probably roamed over a very wide country until they found a proper place. An animal depends a great deal on the natural conditions around it. If the buffalo were here today, I think they would be different from the buffalo of the old days because all the natural conditions have changed. They would not find the same food, nor the same surroundings. We see the change in our ponies. In the old days they could stand great hardship and travel long distance without water. They lived on certain kinds of food and drank pure water. Now our horses require a mixture of food; they have less endurance and must have constant care. It is the same with the Indians; they have less freedom and they fall an easy prey to disease. In the old days they were rugged and healthy, drinking pure water and eating the meat of the buffalo, which had a wide range, not being shut up like cattle of the present day. The water of the Missouri River is not pure, as it used to be, and many of the creeks are no longer good for us to drink.

I CAN REMEMBER THAT WINTER OF THE HUNDRED SLAIN (1866) AS A MAN MAY remember some bad dream he dreamed when he was little, but I can not tell just how much I heard when I was bigger and how much I understood when I was little. It is like some fearful thing in a fog, for it was a time when everything seemed troubled and afraid.

I had never seen a Wasichu [white man] then, and did not know what one looked like; but everyone was saying that the Wasichus were coming and that they were going to take our country and rub us all out and that we should all have to die fighting.

Once we were happy in our own country and we were seldom hungry, for then the two-leggeds and the four-leggeds lived together like relatives, and there was plenty for them and for us. But the Wasichus came, and they have made little islands for us and other little islands for the four-leggeds, and always these islands are becoming smaller, for around them surges the gnawing flood of the Wasichu; and it is dirty with lies and greed.

I was ten years old that winter, and that was the first time I ever saw a Washichu. At first I thought they all looked sick, and I was afraid they might just begin to fight us any time, but I got used to them.

I can remember when the bison were so many that they could not be counted, but more and more Wasichus came to kill them until there were only heaps of bones scattered where they used to be. The Wasichus did not kill them to eat; they killed them for the metal that makes them crazy, and they took only the hides to sell. Sometimes they did not even take the hides, only the tongues; and I have heard that fire boats came down the Missouri River loaded with dried bison tongues. You can see that the men who did this were crazy. Sometimes they did not even take the tongues; they just killed and killed because they liked to do that. When we hunted bison, we killed only what we needed.

Flying Hawk, Sioux Indian. Photo by W.J. Nichols. (Photo courtesy of Nebraska State Historical Society, Lincoln.)

CHIEF
BROKEN ARM

BEHOLD, MY BROTHERS, THE SPRING HAS COME; THE EARTH HAS RECEIVED THE embraces of the sun and we shall soon see the results of that love!

Every seed is awakened and so has all animal life. It is through this mysterious power that we too have our being and we therefore yield to our neighbors, even our animal neighbors, the same right as ourselves, to inhabit this land.

Yet, hear me, people, we have now to deal with another race—small and feeble when our fathers first met them but now great and overbearing. Strangely enough they have a mind to till the soil and the love of possession is a disease with them. These people have made many rules that the rich may break but the poor may not. They take tithes from the poor and weak to support the rich who rule. They claim this mother of ours, the earth, for their own and fence their neighbors away; they deface her with their buildings and their refuse. That nation is like a spring freshet that overruns its banks and destroys all who are in its path.

We cannot dwell side by side. Only seven years ago we made a treaty by which we were assured that the buffalo country should be left to us forever. Now they threaten to take that away from us. My brothers, shall we submit or shall we say to them: "First kill me before you take possession of my Fatherland. . . ."

(Tatanka Yotanka, or Sitting Bull, Sioux warrior, tribal leader of the Hunkpapa Teton division and in later life a sacred "dreamer," was on the warpath almost continuously from 1869 to 1876. White settlers were pouring into the land, and even more disastrously for the Indians, gold had been discovered in the Black Hills country. Following this discovery, the government in 1875 ordered the Sioux to leave their Powder River hunting grounds, land which had been guaranteed to them in the treaty of 1868. The war of 1876 was fought to enforce the government's order. At a Powder River council in 1877, Sitting Bull expressed his great love for his native soil, "a love wholly mystical," writes a biographer of Sitting Bull. "He used to say [that] healthy feet can hear the very heart of Holy Earth. . . . Up always before dawn, he liked to bathe his bare feet, walking about in the morning dew.")

I NEVER WANT TO LEAVE THIS COUNTRY; ALL MY RELATIVES ARE LYING HERE IN the ground, and when I fall to pieces I am going to fall to pieces here.

—Shunkaha Napin (Wolf Necklace)

MY FRIENDS, FOR MANY YEARS WE HAVE BEEN IN THIS COUNTRY; WE NEVER GO TO the Great Father's country and bother him about anything. It is his people who come to our country and bother us, do many bad things and teach our people to be bad. . . . Before you people ever crossed the ocean to come to this country, and from that time to this, you have never proposed to buy a country that was equal to this in riches. My friends, this country that you have come to buy is the best country that we have . . . this country is mine, I was raised in it; my forefathers lived and died in it; and I wish to remain in it.

—Kangi Wiyaka (Crow Feather)

YOU HAVE DRIVEN AWAY OUR GAME AND OUR MEANS OF LIVELIHOOD OUT OF THE country, until now we have nothing left that is valuable except the hills that you ask us to give up. . . . The earth is full of minerals of all kinds, and on the earth the ground is covered with forests of heavy pine, and when we give these up to the Great Father we know that we give up the last thing that is valuable either to us or the white people.

—Wanigi Ska (White Ghost)

Chief Broken Arm, Sioux, 1898. Photo from the F.A. Rinehart Collection. (Photo courtesy of Nebraska State Historical Society, Lincoln.)

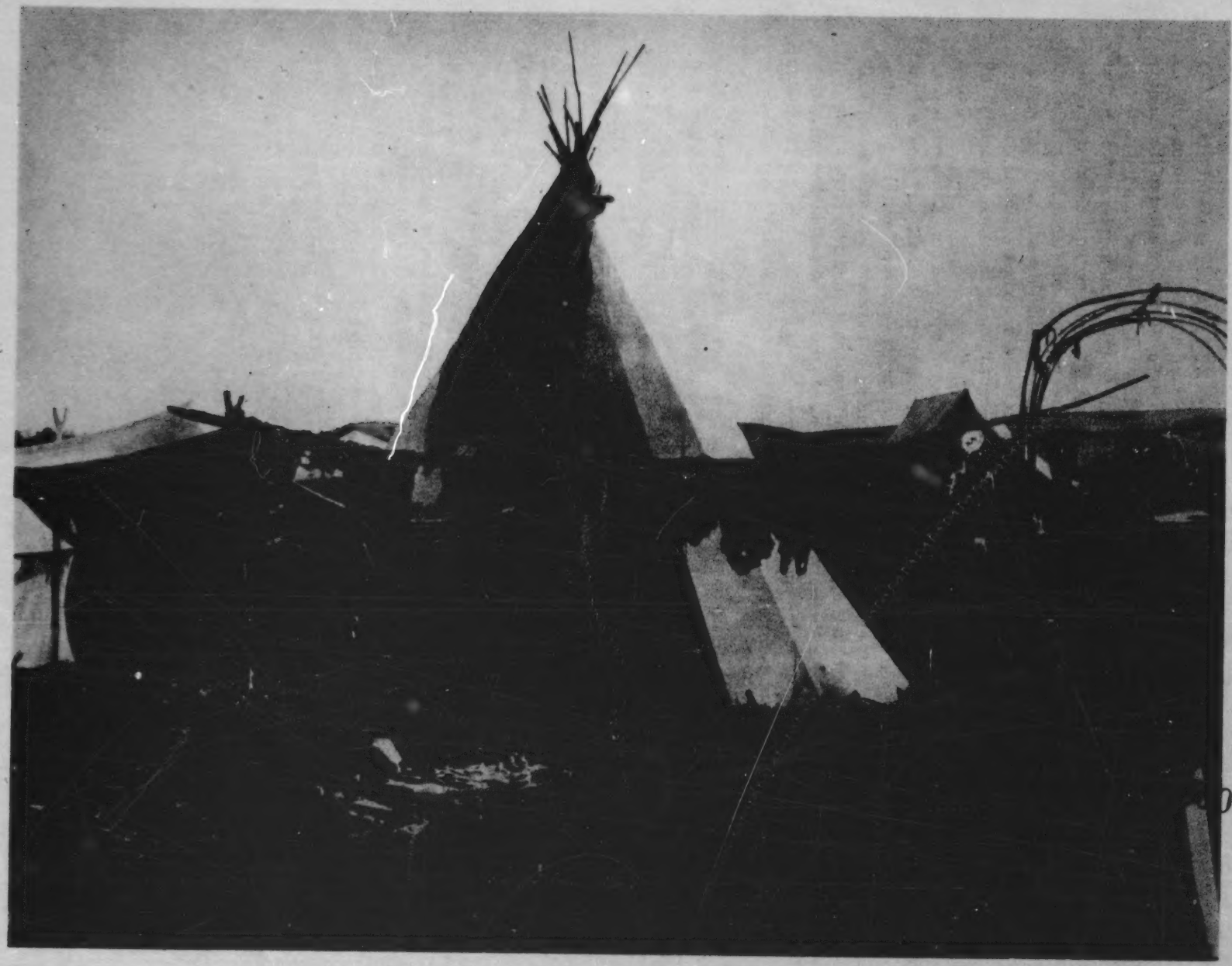
THE CLOTHING OF THE WHITE MAN, ADOPTED BY THE LAKOTA, HAD MUCH TO DO with the physical welfare of the tribe, and at Carlisle School where the change from tribal to white man's clothing was sudden and direct, the effect on the health and comfort of the children was considerable. Our first resentment was in having our hair cut. It has ever been the custom of Lakota men to wear long hair, and old tribal members still wear the hair in this manner. On first hearing the rule, some of the older boys talked of resisting, but realizing the uselessness of doing so, submitted. But for days after being shorn we felt strange and uncomfortable. If the argument that has been advanced is true, that the children needed delousing, then why were not girls as well as boys put through the same process? The fact is that we were to be transformed, and short hair being the mark of gentility with the white man, he put upon us the mark, though he still retained his own custom of keeping the hair covering on his face.

Our second resentment was against trousers, based upon what we considered the best of hygienic reasons. Our bodies were used to constant bathing in the sun, air, and rain, and the function of the pores of our skin, which were in reality a highly developed breathing apparatus, was at once stopped by trousers of heavy, sweat-absorbing material aided by that worst of all torments—red flannel underwear. For the still collars, stiff-front shirts, and derby hats no word of praise is endured because we thought that when we wore them we were "dressed up." Many times we have been laughed at for our native way of dressing, but could anything we ever wore compare in utter foolishness to the steel-ribbed corset and the huge bustle which our girls adopted after a few years in school?

According to the white man, the Indian, choosing to return to his tribal manners and dress, "goes back to the blanket." True, but "going back to the blanket" is the factor that has saved him from, or at least stayed, his final destruction. Had the Indian been as completely subdued in spirit as he was in body he would have perished within the century of his subjection. But it is the unquenchable spirit that has saved him—his clinging to Indian ways, Indian thought, and tradition, that has kept him and is keeping him today. The white man's ways were not his ways and many of the things that he has tried to adopt have proven disastrous and to his utter shame. Could the Indian have forestalled the flattery and deceit of his European subjector and retained his native truth and honesty; could he have shunned whiskey and disease and remained the paragon of health and strength he was, he might today be a recognized man instead of a hostage on a reservation. But many an Indian has accomplished his own personal salvation by "going back to the blanket." The Indian blanket or buffalo robe, a true American garment, and worn with the significance of language, covered beneath it, in the prototype of the American Indian, one of the bravest attempts ever made by man on this continent to rise to heights of true humanity.

To clothe a man falsely is only to distress his spirit and to make him incongruous and ridiculous, and my entreaty to the American Indian is to retain his tribal dress.

Iron Shell, Sioux. Brother of Hollow Horn Bear. (Photo courtesy of Nebraska State Historical Society, Lincoln.)



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THE LAKOTA WAS A TRUE NATURIST—A LOVER OF NATURE. HE LOVED THE EARTH and all things of the earth, the attachment growing with age. The old people came literally to love the soil and they sat or reclined on the ground with a feeling of being close to a mothering power. It was good for the skin to touch the earth and the old people liked to remove their moccasins and walk with bare feet on the sacred earth. The birds that flew in the air came to rest upon the earth and it was the final abiding place of all things that lived and grew. The soil was soothing, strengthening, cleansing and healing.

That is why the old Indian still sits upon the earth instead of propping himself up and away from its life-giving forces. For him, to sit or lie upon the ground is to be able to think more deeply and to feel more keenly; he can see more clearly into the mysteries of life and come closer in kinship to other lives about him. . . .

Kinship with all creatures of the earth, sky and water was a real and active principle. For the animal and bird world there existed a brotherly feeling that kept the Lakota safe among them and so close did some of the Lakotas come to their feathered and furred friends that in true brotherhood they spoke a common tongue.

The old Lakota was wise. He knew that man's heart away from nature becomes hard; he knew that lack of respect for growing, living things soon led to lack of respect for humans too. So he kept his youth close to its softening influence.

(Born in 1868, Chief Luther Standing Bear spent his early years on the plains of Nebraska and South Dakota. At the age of 11, he was one of the first students to enroll at the Indian school at Carlisle, Pennsylvania, which was established in 1879. After four years at the school, he became a teacher and taught at the Rosebud Reservation in South Dakota. He joined Buffalo Bill's Wild West Show as an interpreter in 1898 and spent his later years lecturing and writing. In his statement, Chief Standing Bear speaks of the Lakota, which is the tribal name of the western bands of Plains people now known as the Sioux (the eastern bands call themselves the Dakotas). Lakota tends to be used interchangeably with Dakota.)

THE TIPI IS MUCH BETTER TO LIVE IN; ALWAYS CLEAN, WARM IN WINTER, COOL IN summer; easy to move. The white man builds big house, cost much money, like big cage, shut out sun, can never move; always sick. Indians and animals know better how to live than white man; nobody can be in good health if he does not have all the time fresh air, sunshine and good water. If the Great Spirit wanted men to say in one place he would make the world stand still; but He made it to always change, so birds and animals can move and always have green grass and ripe berries, sunlight to work and play, and night to sleep; summer for flowers to bloom, and winter for them to sleep, always changing; everything for good; nothing for nothing.

The white man does not obey the Great Spirit; that is why the Indians never could agree with him.

(Chief Flying Hawk, a Sioux Indian of the Oglala clan, was a nephew of Sitting Bull; his full brother was Kicking Bear, who had been a leader of the ghost dances. Flying Hawk was born "about full moon of March 1852," a few miles south of Rapid City. As a youth he took part in tribal wars with the Crows and the Piegans and at the age of 24 had fought alongside the great Chief Crazy Horse when Custer's command was wiped out on the Little Bighorn in 1876. He became a chief at the age of 32. Later Flying Hawk joined Buffalo Bill's Show, Colonel Miller's 101 Ranch Show and the Sells-Floto Circus, and travelled throughout the country with each of them. He died at Pine Ridge, South Dakota, in 1931.)

An individual camp in the main camp on Wounded Knee. Photo by Mossman from Ricker Collection. (Photo courtesy of Nebraska State Historical Society, Lincoln.)

THE MAN WHO SAT ON THE GROUND IN HIS TIPI MEDIATATING ON LIFE AND ITS MEANing, accepting the kinship of all creatures and acknowledging unity with the universe of things was infusing into his being the true essence of civilization. And when native man left off this form of development, his humanization was retarded in growth.

–Chief Luther Standing Bear

ALL INDIANS MUST DANCE, EVERYWHERE, KEEP ON DANCING. PRETTY SOON IN NEXT spring Great Spirit come. He bring back all game of every kind. The game be thick everywhere. All dead Indians come back and live again. They all be strong just like young men, be young again. Old blind Indian see again and get young and have fine time. When Great Spirit comes this way, then all the Indians go to mountains, high up away from whites. Whites can't hurt Indians then. Then while Indians way up high, big flood comes like water and all white people die, get drowned. After that, water go way and then nobody but Indians everywhere and game all kinds thick. Then medicine man tell Indians to send word to all Indians to keep on dancing and the good time will come. Indians who don't dance, who don't believe in this word, will grow little, just about a foot high, and stay that way. Some of them will be turned into wood and be burned in fire.

–Wovoka, The Paiute Messiah

IF A MAN LOSES ANYTHING AND GOES BACK AND LOOKS CAREFULLY FOR IT HE WILL find it, and that is what the Indians are doing now when they ask you to give them the things that were promised them in the past; and I do not consider that they should be treated like beasts, and that is the reason I have grown up with the feelings I have. . . . I feel that my country has gotten a bad name, and I want it to have a good name; it used to have a good name; and I sit sometimes and wonder who it is that has given it a bad name.

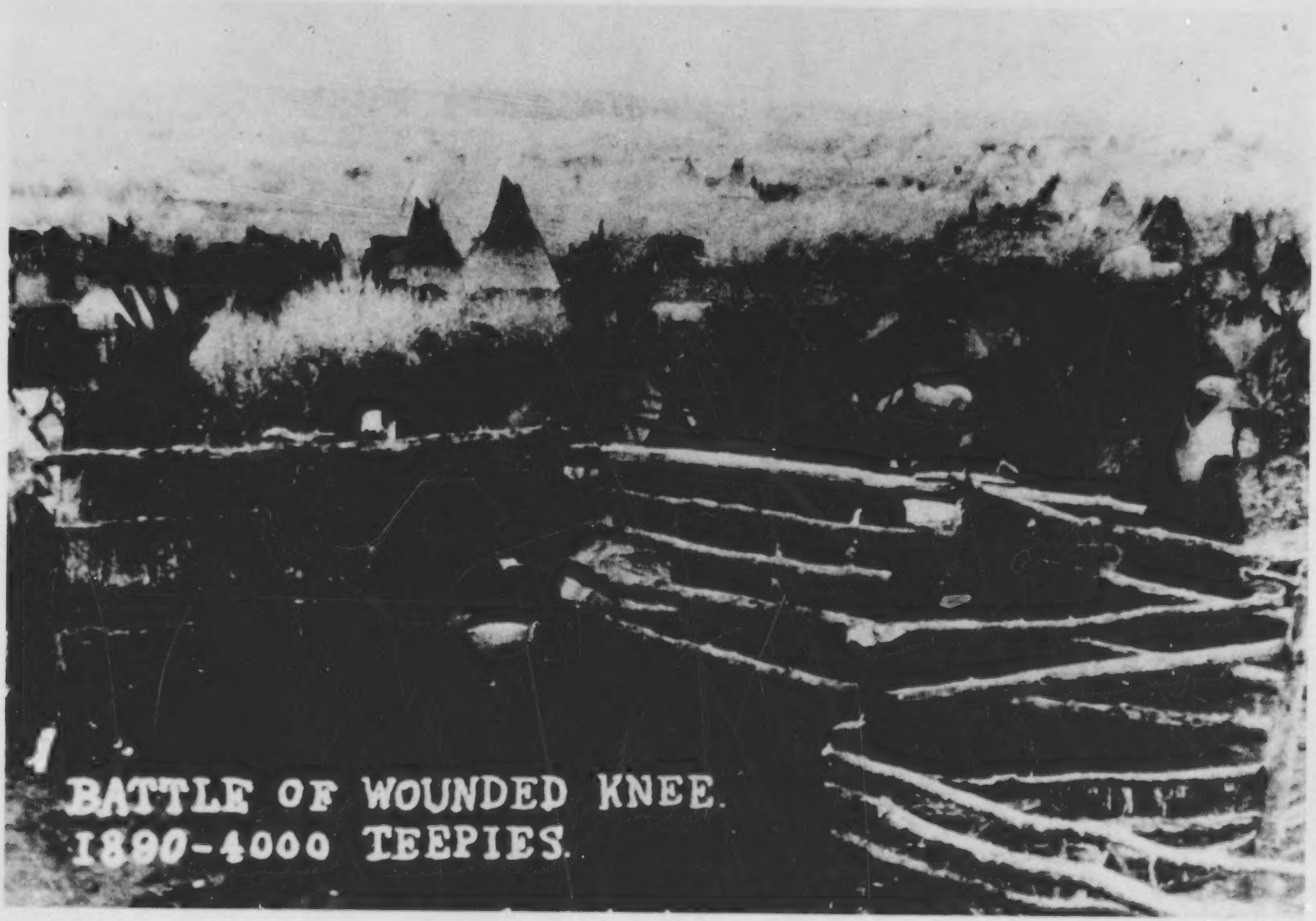
–Tatanka Yotanka (Sitting Bull)

THERE WAS NO HOPE ON EARTH, AND GOD SEEMED TO HAVE FORGOTTEN US. SOME said they saw the Son of God; others did not see Him. If He had come, He would do some great things as He had done before. We doubted it because we had seen neither Him nor His works. The people did not know; they did not care. They snatched at the hope. They screamed like crazy men to Him for mercy. They caught at the promise they heard He had made. The white men were frightened and called for soldiers. We had begged for life, and the white men thought we wanted theirs. We heard that soldiers were coming. We did not fear. We hoped that we could tell them our troubles and get help. A white man said the soldiers meant to kill us. We did not believe it, but some were frightened and ran away to the Badlands.

–Red Cloud

THE WASICHUS HAVE PUT US IN THESE SQUARE BOXES. OUR POWER IS GONE AND we are dying, for the power is not in us any more. You can look at our boys and see how it is with us. When we were living by the power of the circle in the way we should, boys were men at twelve or thirteen. But now it takes them very much longer to mature. Well, it is as it is. We are prisoners of war while we are waiting here. But there is another world.

Chief Crazy Bear. Photo taken by G. Trager. (Photo courtesy of Nebraska State Historical Society, Lincoln.)



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THAT EVENING BEFORE IT HAPPENED, I WENT IN TO PINE RIDGE AND HEARD THESE things, and while I was there, soldiers started for where the Big Foots were. These made about five hundred soldiers that were there next morning. When I saw them starting I felt that something terrible was going to happen. That night I could hardly sleep at all. I walked around most of the night.

In the morning I went out after my horses, and while I was out I heard shooting off toward the east, and I knew from the sound that it must be wagon-guns (cannon) going off. The sounds went right through my body, and I felt that something terrible would happen.

When I reached camp with the horses, a man rode up to me and said: "Hey-hey-hey! The people that are coming are fired on! I know it!"

By now many other Lakotas, who had heard the shooting, were coming up from Pine Ridge, and we all charged on the soldiers. They ran eastward toward where the trouble began. We followed down along the dry gulch, and what we saw was terrible. Dead and wounded women and children and little babies were scattered all along there where they had been trying to run away. The soldiers had followed along the gulch, as they ran, and murdered them in there. Sometimes they were in heaps because they had huddled together, and some were scattered all along. Sometimes bunches of them had been killed and torn to pieces where the wagon guns hit them. I saw a little baby trying to suck its mother, but she was bloody and dead.

And so it was all over.

I did not know then how much was ended. When I look back now from this high hill of my old age, I can still see the butchered women and children lying heaped and scattered all along the crooked gulch as plain as when I saw them with eyes still young. And I can see that something else died there in the bloody mud, and was buried in the blizzard. A people's dream died there. It was a beautiful dream.

And I, to whom so great a vision was given in my youth,—you see me now a pitiful old man who has done nothing, for the nation's hoop is broken and scattered. There is no center any longer, and the sacred tree is dead.

(Hehaka Sapa, or Black Elk, the great Sioux chief, over sixty and nearly blind, reflects upon the invasion, between 1863 and 1890, of his people's lands by the white man, and sadly recounts their treatment of the buffalo. The "Winter of the Hundred Slain," to which he refers, is the Fetterman Fight, commonly described as a "massacre" in which a Captain Fetterman and 81 men were wiped out on Peno Creek near Fort Phil Kearney, December 21, 1866.)

Page 19. Upper: *Si Tan ka lies in death, this picture taken two or three days after the Battle of Wounded Knee, S.D. January, 1891.* Lower: *A view of the Battle Field, Wounded Knee, S.D. (Both photos courtesy Nebraska State Historical Society, Lincoln.)*

Page 16. Big Foot, Dakota-Sioux Indian.
Page 17. Battle of Wounded Knee. Photo by G. Trager from Trager Picture Collection.
(Both photos courtesy Nebraska State Historical Society, Lincoln.)

#7
O'NEILL PHOTO CO.

I WAS NOT HOSTILE TO THE WHITE MAN. OCCASIONALLY MY YOUNG MEN WOULD attack a party of the Crows or Arickarees, and take their ponies, but just as often, they were the assailants. We had buffalo for food, and their hides for clothing, and we preferred the chase to a life of idleness and the bickerings and jealousies, as well as the frequent periods of starvation at the Agencies.

But the Gray Fox [General Crook] came out in the snow and bitter cold, and destroyed my village. All of us would have perished of exposure and hunger had we not recaptured our ponies.

Then Long Hair [Custer] came in the same way. They say we massacred him, but he would have massacred us had we not defended ourselves and fought to the death. Our first impulse was to escape with our squaws and papooses, but we were so hemmed in that we had to fight. . . .

Again the Gray Fox sent soldiers to surround me and my village; but I was tired of fighting. All I wanted was to be let alone, so I anticipated their coming and marched all night to Spotted Tail Agency while the troops were approaching the site of my camp. Touch-the-Clouds knows how I settled at Spotted Tail Agency, in peace. The agent told me I must first talk with the big white chief of the Black Hills. Under his care I came here unarmed, but instead of talking, they tried to confine me, and when I made an effort to escape, a soldier ran his bayonet into me.

I HAVE SPOKEN.

(Numerous versions exist of the fatal stabbing of Crazy Horse at Camp Robinson, which occurred a few months after his surrender to reservation life in 1877. Of his surrender, Chief Luther Standing Bear maintains that Crazy Horse "foresaw the consequence." "It meant submission to a people whom he did not consider his equal; it meant the doom of his race. Crazy Horse feared no man and when he did surrender, it was not from volition on his part but because his people were tired of warfare."

In the version of his death by Major H.R. Lemly, who had been stationed at Camp Robinson, Crazy Horse defended his character as he was dying.

Then, writes Major Lemly, "in a weak and tremulous voice, he broke into the weird and now-famous death song of the Sioux. Instantly there were two answering calls from beyond the line of pickets, and Big Bat told me they were from Crazy Horse's old father and mother, who begged to see their dying son. I had no authority to admit them, and resisted their appeal, piteous as it was, until Crazy Horse fell back with the death-gurgle in his throat.")

WHAT TREATY THAT THE WHITES HAVE KEPT HAS THE RED MAN BROKEN? NOT one. What treaty that the white man ever made with us have they kept? Not one. When I was a boy the Sioux owned the world; the sun rose and set on their land; they sent ten thousand men to battle. Where are the warriors today? Who slew them? Where are our lands? Who owns them? What white man can say I ever stole his land or a penny of his money? Yet, they say I am a thief. What white woman, however lonely, was ever captive or insulted by me? Yet they say I am a bad Indian. What white man has ever seen me drunk? Who has ever come to me hungry and unfed? Who has ever seen me beat my wives or abuse my children? What law have I broken? Is it wrong for me to love my own? Is it wicked for me because my skin is red? Because I am a Sioux; because I was born where my father lived; because I would die for my people and my country?

(This passage is exemplary of Sitting Bull's eloquence, as he vigorously defends his own character and condemns that of the white man.)

MY DEAR GRANDCHILDREN: ALL OF YOUR FOLKS ARE MY RELATIVES, BECAUSE I am a Sioux, and so are they. I was glad to hear that the Black Robe had given you this school where you can learn to read, write, and count the way white people do. You are also being taught a new religion. You are shown how the white men work and make things. You are living in a new path.

When I was your age, things were entirely different. I had no teachers but my parents and relatives. They are dead and gone now, and I am left alone. It will be the same with you. Your parents are aging and will die some day, leaving you alone. So it is for you to make something of yourselves, and this can only be done while you are young.

In my early days I was eager to learn and to do things, and therefore I learned quickly, and that made it easier for my teachers. Now I often pick up papers and books which have all kinds of pictures and marks on them, but I cannot understand them as a white person does. They have a way of communicating by the use of written symbols and figures; but before they could do that, they had to have an understanding among themselves. You are learning that, and I was very much pleased to hear you reading.

In future your business dealings with the whites are going to be very hard, and it behooves you to learn well what you are taught here. But that is not all. We older people need you. In our dealings with the white men, we are just the same as blind men, because we do not understand them. We need you to help us understand what the white men are up to. My Grandchildren, be good. Try and make a mark for yourselves. Learn all you can.

With all my heart I thank my Black Robe friends for their goodness and kindness towards me.

IMPORTANT DATES IN LAKOTA HISTORY

SHAMNI		CHRONOLOGY	
August 11,1742	Verendrye brothers hena tokiya He Sapa kin wayankapi.	August 11, 1742	Verendrye brothers are the first white men to see the Black Hills.
April 9, 1743	Verendrye brothers Lakota oyate (Teton) otokeheya Pierre, South Dakota etan waziyatakiya makiyutab wikcemna ake zaptan el atawicayapi.	April 9, 1743	The Verendrye brothers first meet the Teton Sioux about fifty miles north of Pierre, South Dakota.
February 25, 1743	Le makoce kin el wo'ope kagapi wicasa wan hena Lakota pahin iwicacupi cana, maza ska wicakupi.	February 25, 1743	American Colonial Legislature passes act paying rewards for Indian scalps.
August 7, 1789	Wasicu wicakiza wo'ope kin Lakota taku econni hena owicakiyapi kta kiyapi.	August 7, 1789	The Department of War is established with the Secretary of War managing Indian Affairs.
April 30, 1803	Wo'ope wan kagapi na toka tona Louisiana el ohomni tipi hena wasicu eyohlate unni kta ske.	April 30, 1803	Signing of Louisiana Purchase-tribes in that area officially come under the jurisdiction of the U.S.
May 28, 1804	Reris Loisel, He Sapa el maza zi iyeyapi okihipi kiye.	May 28, 1804	Reris Loisel says gold nuggets can be found in Black Hills.
September 9, 1823	Lakota oyate kin U.S. akicita etancan wan Leavenworth icicyapi ca okiya pi na Arikara toka eye napa wicayapi.	September 9, 1823	Sioux help U.S. troops under Colonel Leavenworth to defeat the Arikara.
June 27, 1843	Maza kanhe toka wikcemna ake wanji ob wicakicize na wicakte Mni-sose okawiye el.	June 27, 1843	Iron Shell kills eleven of the enemy in the Brule-Pawnee battle on the Loup River in Nebraska.
September 1, 1851	Wo'ope wan wasicu kin kagapi Fort Laramie el oblaye lakol oyate kin iyuha mako okaspe el ewicagnakapi.	September 1, 1851	Treaty Council at Fort Laramie establishes Plains Reservations.

*Bernard D. Fagan. S.J. has given us permission to quote selections from the 1974 "Little Sioux" calendar. © 1974 by St Francis Indian Mission. St. Francis, South Dakota

November 13, 1854	Sinte Gleska, Wahpe Sa, Iku Hanska cankpamni wan wichpeyatakiya kuwapi sunka wakan wakpa el.	November 13, 1854	Spotted Tail, Red Leaf, Long Chin, and followers attack west-bound mail wagon on Horse Creek.
September 3, 1855	Sicangu wan Wakinyan Cistila ta oyate kin iyuha wicaktepi wasicu wan General Harney iciyapi ca hecon.	September 3, 1855	Ash Hollow Massacre of Brule Sioux under Little Thunder by General Harney.
October 19, 1855	Sinte Gleska icicu ca owecakaske tonka wan Fort Leavenworth iciyapi ca ecetkiya eyapi.	October 19, 1855	Spotted Tail surrenders and is sent to Fort Leavenworth as a prisoner.
July 6, 1857	Wasicu akicita etancan nump (Lt. Gov. Kemble Warren na Ferdinand Hayden) otowahe wan lakol owahe iciyapi cin etan He Sapa etkiya wasolyapi kta un iyayapi.	July 6, 1857	Lt. Gov. Kemble Warren and Ferdinand Hayden leave Sioux City on first scientific expedition to the Black Hills.
September 14, 1860	Sicangu na stile oyate kin kicizapi mni sose ceji numpa el na makatipi wikcemna sakpe oileyapi.	September 14, 1860	Brule-Pawnee battle near the Loup Fork River in Nebraska. Brule burn sixty earth lodges.
August 2, 1862	Can sa owakpamni Mnisota el Tsanati oyate kin wasicu ob kicizapi wo'ope wan tantahan.	August 2, 1862	Agency at Redwood, Minnesota, is attacked by Santee Sioux after the government confiscated treaty funds to satisfy traders' claims.
August 17, 1862	Wasicu eya Isanati osneya locinpi eyas takuni wicakupi cinpi sni ca wasicu kiniyuha el un kin wicaktepi.	August 17, 1862	Family of white settlers refuses to give food to party of Santee Sioux hunters and is killed by the Sioux.
September 2, 1862	Isanati Dakota eya Birch Coulee eyapi ca el koktopawinge som opawinge zapatan akicita na ikcewicasa eya lena napewicayapi.	September 2, 1862	Santee Sioux are defeated by 1,500 regulars and volunteer soldiers at Birch Coulee.
December 26, 1862	Isanati Dakota kin wicakizapi na etan wikcemna yamni som saglohan otkawicayapi Mankato el.	December 26, 1862	Santee Sioux uprising ends as thirty-eight Sioux are hanged at Mankato.
September 3, 1863	Isanati Lakota opawinge yamni le wicasa etancan wan Inkadota eceyapi kin wicayuha wicakiz na un wicaketepi North Dakota el Inyan ska Paha le Ellendale el kiyela.	September 3, 1863	Three hundred Santee Sioux under Inkpadota are killed in North Dakota at Whitestone Hill near Ellendale.

September 24, 1863	Isanati Lakota eye napa omanipi eyas owicayuspapi na wicaktepi Pajola tanka, North Dakota el.	September 24, 1863	Fugitive Santee Sioux are overtaken and defeated near Big Mound, North Dakota.
July, 1864	Canpamiyanpi ota Bozeman ocanku ogna North Platte Mnisosa etan Montana makoce etkiya eyayapi.	July, 1864	First wagon train via Bozeman Trail leaves North Platte River Montana Territory.
November 29, 1864	Colorado akicita eya akicita etancan wan Chivington iciyapi ca ob Siheyela na Mahipiyato oyate eya cansmu wakpa el wicaktepi.	November 29, 1864	Colorado volunteers under Chivington attack Cheyenne and Arapho camp in the Sand Creek Massacre.
April 28, 1865	Kidder ikcewicaktepi.	April 28, 1865	Kidder Massacre.
June 14, 1865	Sinte Gleska sicasa etancan okaspaye hena wicayuha U.S. akicita ob wicakize.	June 14, 1865	Spotted Tail leads the Peace Chiefs in uprising against U. S. troops.
October 19, 1865	Pierre, South Dakota el kivela akicita oti wan Sully iciyapi ca el wowicala un wo'ope wan-kagapi Yanktonai, wiciyela, Isanati, na Teton Lakota okaspe eya.	October 19, 1865	General treaty of peace is signed at Fort Sully near Pierre, South Dakota, with Yanktonai, Santee, Yankton, and one band of Teton Sioux.
December 21, 1866	Okicize wan el ocawinge wicaktepi wan he Akicita etancan Fetterman na ta'aakicita ob yusinye wicayapi na wicaktepi.	December 21, 1866	Battle of the Hundred Slain. Captain Fetterman and troops are ambushed and slain.
September 13, 1867	Wasicu eya lokol oyate wo'ope kagapi hena Lakota kin ob mniceyapi.	September 13, 1867	Indian Peace Commission holds treaty making sessions with the Sioux.
April 29, 1868	Maza kanhe wasicu ta wo'ope wan caje okigwa na wasicu ki icinunpa ob wicakizinkte sni kiya. Sicangu na Oglala oyate ota mako okaspe el tipi kta kiyapi.	April 29, 1868	Iron Shell signs treaty with U.S. government agreeing to end hostilities. Many Brule and Oglala Sioux agree to live on reservations.
November 6, 1868	Mahpiya Luta Oglala wicase kin ob wo'ope wan caje okigwa.	November 6, 1868	Red Cloud, Oglala War leader, signs treaty with U.S.
November 27, 1868	Wasicu akicita itancan wan Custer iciyapi akicita tawa kin ob Siheyla wioti wan ata iyuha wicaktepi.	November 27, 1868	Battle of Washita. Custer and Seventh Cavalry attack and destroy Cheyenne village.

March 3, 1871	Wasicu oyate kin Lakota oyate hena hehanyan iydcinkala taounye gluha okihipi sni kiyapi.	March 3, 1871	The United States no longer recognizes the Sioux or any other tribe as an autonomous group.
July 2, 1874	Custer Fort Lincoln etan u na otokiya He Sapa el e, 1868 han wo'ope wan kagapi he kaweye.	July 2, 1874	Custer leaves Fort Lincoln and invades the Black Hills country in violation of the 1868 treaty.
June 3, 1875	Makoce ewayankapi ospaye eya Walter Jenny iciyapi wan wicayuha He Sapa el hipi.	June 3, 1875	Geological expedition led by Walter Jenny arrives in Black Hills.
January 31, 1876	Le anpetu kin Lakota wakul glipi sni hantan wasicu akicita eya wicahiyova kta kiyapi.	January 31, 1876	Date set for Sioux to return to reservation from hunting expedition or be considered as hostiles.
March 17, 1876	Wasicu akicita itancan wan Reynolds iciyapi ca akicita ob Tasunka Witko	March 17, 1876	Colonel Reynolds attacks the camp of Crazy Horse at Bear Butte and is defeated.
June 17, 1876	Teton eya akicita wan Crook iciyapi ca Sinte Gleska wicasa etancan kage na Sinte Gleska ena malipiya Luta owakpamni hena awayake si.	June 17, 1876	Teton Sioux defeat General Crook in the Battle Of the Rosebud in Montana.
June 25, 1876	He Cistila Tanka el wasicu akicita itancan wan Custer iciyapi ca Lakota ob kicizapi na wasicu kin iyuha wicaktepi.	June 25, 1876	General Custer is killed at the Battle of Little Big Horn.
October 24, 1876	Akicita etancan wan Crook iciyapi ca Sinte Gleska wicasa etancan kage na Sinte Gleska e na Mahpiya Luta owakpamni hena awayake si.	October 24, 1876	General Crook appoints Spotted Tail chief of both the Spotted Tail and Red Cloud agencies.
January 8, 1877	Sunkmantu pajola okicize. el Tasunka Witko akicita etancan wan Miles iciyapi ca napeye.	January 8, 1877	Wolf Mount Battle. Crazy Horse defeated by General Miles.
May 6, 1877	Tasunka Witko icicu Fort Robinson el.	May 6, 1877	Crazy Horse surrenders at Fort Robinson.
May 7, 1877	Tahca Huste ta oyate Minneconjou kin obnicicipi.	May 7, 1877	Minneconjou Sioux under Lame Deer surrender.

September 5, 1877 Wasicu akicita kin Tasunka Witko oyuspapi na owicakaske el tinahel ktepi Fort Robinson ekta.	September 5, 1877 Crazy Horse is placed under arrest and killed in guardhouse at Fort Robinson.
January 9, 1879 Waziyatahan Sihiyela oyate eya Mila Pesni wicayuha okicita oti wan Robinson iciyapi ca etan kpantapi na mnisosa kiu etkiya eyayapi.	January 9, 1879 Northern Cheyenne under Dull Knife break out of confinement at Fort Robinson and head for Powder River country.
July 19, 1881 Tantanka Iyotanka icicu Fort Buford, Montana el. na Fort Randall owicakaske etkiya eyapi.	July 19, 1881 Sitting Bull surrenders at Fort Buford, Montana and is taken as a prisoner to Fort Randall.
August 5, 1881 Kangi-Sunka Sinte Oleska kte.	August 5, 1881 Spotted Tail is killed by Crow Dog.
July 31, 1882 Wasicu itancan kin wo'ope wan kayapi, tona wasicu ti tanka unpi sni hena Lakota kin wayawa onspe wicakiyapi kta ske.	July 31, 1882 Congress passes act turning abandoned military posts to the Department of Interior to be used for Indian schools.
April 10, 1883 Lakota wiwacipi na wacekiyapi hena wasicu kin canzekapi na hecon wicasipi sni.	April 10, 1883 Sun Dance and other Sioux customs and religious practices are forbidden by Secretary of Interior.
June 15, 1886 St. Francis el sapa un owayawa kin he le annetu kin tokaheya wayawapi.	June 15, 1886 First day of school at St. Francis Indian School.
January, 1,1888 Toka wapiye wicasa wan Wovoka iciyapi ca hanbleca tawa ki el Wanagi Wacipi waicanke.	January 1, 1888 Ghost Dance begins with vision by Wovoka, great Paiute medicine man.
March 2, 1889 Lakol wo'ope wan tantahan Lakota mako okaspe kin yucikalapi.	March 2, 1889 Sioux Act reduces reservations to present size.
June, 1889 Oglala oyate kin otoka Wanagi-Wacipi Pine Ridge mako okaspe kin el yuhapi.	June, 1889 Inauguration of the Ghost Dance on Pine Ridge Reservation.
October 9, 1889 Mato nagwaka Wanagi-Wacipi he Tatanka Iyotanka ti el tokahiya econ.	October 9, 1889 Kicking Bear inaugurates the Ghost Dance at Sitting Bull's camp on the Grand River.
October 31, 1889 Tantanka Ptecila Pine Ridge el Wanagi-Wacipi wan el takokahiya wocekiye kage.	October 31, 1889 Short Bull delivers his first sermon on the Ghost Dance uprising.
December 14, 1889 Pine Ridge oyate kin Wanagi-Wacipi kta ca Tatanka Iyotanka kicopi.	December 14, 1889 Invitation to attend Ghost Dance at Pine Ridge is extended to Sitting Bull.

January 15, 1890	Mato nagwaka mazawakan kin akicita etancan wan Miles iciyapi ca ku na un Wanagi Wacipi kin enajikiyapi.	January 15, 1890	Kicking Bear surrenders rifle to General Miles ending the Ghost Dance.
December 15, 1890	Wasicu itancan wan canksa kin Tatanka Iyotanka oyuspe wicasa eyas kteri.	December 15, 1890	Sitting Bull is killed by Indian police sent out by U. S. goverment agent.
December 29, 1890	Cankpe opi el wasicu akicita 7th Cavalry kin Si hanska taoyate Minnecongou kin ata iyuha wicaktepi.	December 29, 1890	Wounded Knee Massacre. Big Foot's band of Minneconjou Sioux are wiped out by the 7th Cavalry.
December 31, 1894	Yankton kin wo'ope wan kagapi na makoce tona Yankton unpi sni hena hecel cinpi ca un.	December 31, 1894	Yankton Sioux ceded to the U.S. title and interest in all unallotted land on their reservation.
June 2, 1924	Lakol oyate kin wasicu wicounye kin orna heyupi cin wasicu wo'ope kaga kin hena hecel cinpi ca un.	June 2, 1924	American Indians become U.S. citizens by act of Congress.
June 18, 1934	Lakol okaspe yulecelapi hehan Lakota kin wo'ope iyecinkala kicagapi kte.	June 18, 1934	Indian Reorganization Act authorizes self-government for all tribes.
July 15, 1953	Wasicu kin walehanl Lakota mniwakan wicakupi.	July 15, 1953	Federal prohibition of sale of liquor to Indian is removed.

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A Cheyenne woman of the late nineteenth and early twentieth centuries describes her marriage and family life, and tribal customs, beliefs, ceremonies, games, etc.

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The Autobiography of a Fox Woman, ed by Truman Michelson. U.S. American Ethnology Bureau Annual Report No. 40. Washington: Government Printing Office, 1925. pp. 291-349. Out of print.

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The Hardin Winter Count, ed. by David Finster. Museum News, Vol. 26, Nos. 3-4. March-April, 1968. Vermillion, South Dakota: The Univ. of South Dakota, 1968. 59 pp. Illus. $1.00 plus postage. Available from Tipi Shop, Inc., P.O. Box 1270, Rapid City, South Dakota 57701.

A winter count* collected from an unknown member of the Rosebud Sioux Tribe sometime between 1895 and 1902 by Dr. L.M. Hardin, a physician in the Indian Service. The count records events for each winter from 1776-1879. Information on the Sioux Tribe and its relations with other tribes is provided. Interpretations for each pictograph and comments on each count, drawn from Indian and non-Indian sources, are included.

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*Winter count: A picture of the main event each winter. Because the Plains Indians traveled far on their long hunts and met people from other tribes, they made wider use of pictographs than did Indians of other regions. Pictographs were also used for messages, warnings, and treaties, as well as histories.

BAD HEAD, Blackfeet.
A Blackfoot Winter Count, ed. by Hugh A. Dempsey. Calgary, Alberta: Glenbow Foundation, 1965. 20 pp. $.75 paperbound. Available from Museum Sales Desk, Glenbow-Alberta Institute, 902 11th Avenue, S.W., Calgary 3, Alberta.

Bad Head's winter count is a calendrical and historical record of the years up to 1883. It provides information on the Blackfeet Tribe and its relations with other tribes. Literal translations for each Blackfeet term, and comments on each year drawn from a number of sources, are included.

BAD HEART BULL, AMOS, Sioux.
A Pictographic History of the Oglala Sioux, ed. by Helen H. Blish. Lincoln: Univ. of Nebraska Press, 1967. 562 pp. Illus. by author. $17.95.

Over four hundred drawings and notations done by Bad Heart Bull between 1890 and 1913 are incorporated in this volume to provide a visual record of Lakota culture.

BEELER, JOE, Cherokee.
Cowboys and Indians: Characters in Oil and Bronze. Norman: Univ. of Oklahoma Press, 1967. 167 pp. Illus. by author. $7.95.

Reproductions of Beeler's paintings, drawings, and bronzes are accompanying his explanations of the works.

BENNETT, KAY, Navajo.
Kaibah: Recollections of a Navajo Girlhood. Los Angeles: Western Lore Press, 1964. 253 pp. Illus. by author. $7.50.

This autobiographical story of a Navajo girl and her family takes place in Mexico and covers the years from 1928 to 1935.

BENSON, WILLIAM, Pomo.
"The Stone and Kelsey 'Massacre' on the Shores of Clear Lake in 1849, the Indian Viewpoint," *California Historical Society Quarterly*, Vol. XI, No. 3. Sept., 1932. pp. 266-273. Out of print.

Benson gives an account of the 1849 slaying of two white men in California, basing his description on information gathered from tribal members. His account is not only an historical document; it also provides an insight into Indian psychology and Indian-white relations.

BLACK ELK, Sioux.
Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux, as told to John G. Neihardt. Lincoln: Univ. of Nebraska Press, 1961. 281 pp. Illus. by Standing Bear. $1.50 paperbound.

Originally published in 1932, this is a personal narrative by one of the great spiritual leaders of

the Oglala Sioux. Black Elk, a holy man who was born in 1863, gives a moving account of his life from early boyhood to the massacre at Wounded Knee in 1890 and the gathering of the Oglala Sioux on the Pine Ridge Reservation in South Dakota.

BLACK ELK, Sioux.
The Sacred Pipe: Black Elk's Account of the Seven Rites of the Oglala Sioux, ed. by Joseph Epes Brown. Norman: Univ. of Oklahoma Press, 1953. 144 pp. Illus. $3.75.

Narrated by Black Elk when he was over ninety years of age, this is an account of sacred Sioux religious ceremonies.

BLACK HAWK, Sauk.
Black Hawk: An Autobiography, ed. by Donald Jackson. Gloucester, Mass.: Peter Smith, 1955. 206 pp. Illus. $3.75. Also paperbound: Urbana: Univ. of Illinois Press. $1.75.

In this autobiography, based on an 1833 version, Black Hawk narrates to a government interpreter a seventy-year struggle from his early battles with other tribes to his last flight from the United States Army.

BRONSON, RUTH MUSKRAT, Cherokee.
Indians Are People Too. New York: Friendship Press, 1944. 184 pp. Out of print.

In a general discussion of twentieth century Indians, reservation life, Indian values, family life, education, and leadership are covered.

BUCHANAN, JIM, Coos.
Coos Texts, ed. by Leo J. Frachtenberg Columbia Univ. Contributions to Anthropology, Vol. I. New York: Columbia Univ. Press, 1913. 216 pp. Out of print.

Coos mythology narrated by Mr. Buchanan is presented in Coos and English texts (Northwest United States).

BUFFALO CHILD LONG LANCE, CHIEF, Blackfeet.
Long Lance. New York: Cosmopolitan Book Corp., 1928. 278 pp. Illus. Out of print.

The author describes the experiences of the last tribes to encounter the advancing white man in the Far Northwest (northern Montana, Alberta, Saskatchewan, and British Columbia) during the last quarter of the nineteenth century and the beginning of the twentieth.

BUFFALO CHILD LONG LANCE, CHIEF, Blackfeet.
Redman Echoes: Comprising the Writings of Chief Buffalo Child Long Lance

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and Biographical Sketches by His Friends. Los Angeles: Frank Wiggins Trade School, Dept of Printing, 1933. 219 pp. Out of print.

The author describes the late nineteenth and early twentieth century tribes of the Northwest and western Canada. He includes poetry, and stories about Carlisle, West Point, and tribal customs and ceremonies.

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Navajo Indian Poems: Translation from the Navajo, and Other Poems, as told to Hilda Faunce Wetherill. New York: Vantage Press, 1952. 53 pp. Out of print.

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CHIEF EAGLE, D., Sioux.
Winter Count. Denver: Golden Bell Press, 1968. 230 pp. $4.95.

This novel about the Western Sioux in the last quarter of the nineteenth century is primarily a military treatment based on Chief Eagle's interviews with tribal elders.

CHIEF JOSEPH, Nez Perce.
"An Indian's View of Indian Affairs," *North American Review,* Vol. CCLXIX, April, 1879. pp. 415-433. Out of print.

Chief Joseph recounts the events of the 1877 war between his tribe and the United States. He discusses the roles of the U.S. Indian agents and army general in the hostilities.

CHIEF MEYERS, Cahuilla.
"Chief Meyers" in *The Glory of Their Times: The Story of the Early Days of Baseball Told by the Men Who Played it,* as told to Lawrence S. Ritter. New York: Macmillan Co., 1966. pp. 162-176. Illus. $7.95.

Chief Meyers, born in 1880, played baseball for the New York Giants from 1908 through 1915, and was traded to the Brooklyn Dodgers in 1916. In this narrative, Meyers recalls his experiences and acquaintances—Casey Stengel, Chief Bender, and Jim Thorpe among them—in the baseball world.

CHONA, MARIA, Papago.
Autobiography of a Papago Woman, ed. by Ruth Underhill. Menasha, Wisc.: The American Anthropological Association Memoirs, Vol. 46, 1936. 64 pp. Out of print.

Chona, ninety years of age, tells the story of her past, and presents a picture of a Papago woman's role and status in the last quarter of the nineteenth and early twentieth century.

CLUTESI, GEORGE C., Nootka.
Potlatch. Sidney, B.C.: Gray's Publishing Ltd., 1969. Other data unreported.

This is a day-by-day account of a British Columbian Indian winter festival. The ceremony, called a potlatch, is a ritual feast accompanied by lavish gift giving.

COHOE, WILLIAM, Cheyenne.
A Cheyenne Sketchbook, with commentary by E. Adamson Hoebel and Karen Daniels Petersen. Norman: Univ. of Oklahoma Press, 1964. 96 pp.

Cohoe, one of seventy-two warriors from the Great Plains taken as prisoners to Fort Marion, Fla. in 1875, has sketched scenes from his past life and his experiences as a prisoner. These drawings are in three groups: life on the plains, hunting; life on the plains, ceremonies; life at Fort Marion, prisoners of war.

COPWAY, GEORGE (KAH-GE-GA-GAH-BOWH), Chippewa.
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The author writes about Ojibway (Chippewa) history, culture, and legends to preserve information about the tribe for future generations as well as to help non-Indians understand Indians better.

CORNPLANTER, JESSE J., Seneca.
Legends of the Longhou[illegible]. Port Washington, N.Y.: Ira J. Friedman, Inc., 1963. 219 pp. Illus. by author. $5.00

This reprint of a 1938 edition is a collection of the myths and legends of the Seneca Tribe which form the basis of Seneca religion and provide a guide to moral behavior.

COSTO, RUPERT, Cahuilla.
Redman of the Golden West. San Francisco: The Indian Historian Press, 1970. 184 pp. Illus. $6.25.

This book details the story of American Indians in the region now known as California, Nevada, and Oregon from their origins to the present day.

CUERO, DELPHINA, Southern Diegueño.
The Autobiography of Delphina Cuero: A Diegueño Indian, as told to Florence C. Shipek. Los Angeles: Dawson's Book Shop, 1968. 67 pp. $10.00.

In the course of recording the struggle of a displaced Indian in modern society, Mrs. Cuero provides information about the traditional life of California Indians. Food gathering methods, hunting and fishing along the coastal regions, trade relations, leadership selection and role, ceremonial participation, and cultural change are discussed.

DELORIA, ELLA CARA, Sioux.
Dakota Texts. American Ethnological Society Publications, Vol. XIV. New York: G.E. Stechert and Co., 1932. 279 pp Out of print.

Teton Sioux tales from the Standing Rock (North and South Dakota), Pine Ridge (South Dakota) Reservations are transcribed in Sioux directly from storytellers who related them to the author. Each tale is accompanied by the author's translation with notes on grammar and customs.

DELORIA, ELLA CARA, Sioux.
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Deloria writes of American Indians in today's world. He discusses the roles of treaties, government policies and agencies, the white man's law, missionaries, and anthropologists in contemporary Indian affairs.

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A Mohawk Form of Ritual Condolence: 1782, translated by John Napoleon Brinton Hewitt. New York: Museum of American Indian, Heye Foundation, 1928. pp. 87-110. Out of print.

Customary forms of Mohawk sacred rituals and chants are recorded here as they were used in the late eighteenth century.

DOCKSTADER, FREDERICK J., Oneida.
The American Indian in Graduate Studies. New York: Museum of the American Indian, Heye Foundation, 1956. 299 pp. $5.00 paperbound.

Listed here are over 3,500 theses and dissertations from colleges throughout North America. A supplementary volume is now in progress. The theses deal with the Indian tribes of North, Central, and South America, and the Eskimos of the Arctic.

DOCKSTADER, FREDERICK J., Oneida.
Indian Art in America: The Arts and Crafts of the North American Indian. Greenwich, Conn.: New York Graphic Society, 1966. 224 pp. Illus. $25.00.

North American Indian art is surveyed from its earliest known examples to the present day.

DOCKSTADER, FREDERICK J., Oneida.
Indian Art in Middle America. Greenwich, Conn.: New York Graphic Society, 1964. 221 pp. Illus. $25.00.

Aboriginal art from northern Mexico to southern Panama, including the West Indies, is surveyed in this volume.

DOCKSTADER, FREDERICK J., Oneida.
Indian Art in South America: Pre-Columbian and Contemporary Arts and Crafts. Greenwich, Conn.: New York Graphic Society, 1967. 222 pp. Illus. $27.50.

Here Mr. Dockstader deals with the aboriginal art of South America, up to and including contemporary cultures.

DOCKSTADER, FREDERICK J., Oneida.
The Kachina and the White Man: The Influences of the White Culture on the Hopi Kachina Cult. Bloomfield Hills, Mich.: Cranbrook Institute of Science, Bulletin No. 35, 1954. 204 pp. Illus. by author. Out of print, but available from the Museum of the American Indian, New York. $6.00.

This work studies the origins and development of Hopi (and Zuni) ceremonials and the degree to which they have been changed because of outside cultural influences.

DODGE, ROBERT K.
Voices From Wah'Kon-Tah, ed. Joseph B. McCullough. Contemporary poetry of Native Americans. New York: International Publishers, 1976. 144 pp. $2.75 paperbound.

The book contains poems by such well-known poets as Simon Ortiz as well as by less well-known modern poets.

DOZIER, EDWARD P., Santa Clara Pueblo.
Hano, A Tewa Community in Arizona. New York: Holt, Rinehart and Winston, 1966. 104 pp. $1.50 paperbound.

Dr. Dozier details the history, development, and present situation of one Indian community in Arizona.

DOZIER, EDWARD P., Santa Clara Pueblo.
Pueblo Indians of the Southwest. New York: Holt, Rinehart and Winston, 1970. 192 pp. $3.95 paperbound

An historical and cultural account of approximately twenty Pueblo Indian villages in the Southwest from their origins to the present–told from the Indian point of view.

DOZIER, EDWARD P., Santa Clara Pueblo.
"Two Examples of Linguistic Acculturation: The Yaqui of Sonora and Arizona and the Tewa of New Mexico," in *Language in Culture and Society*, ed. by Dell Hymes. New York: Harper and Row, 1964. pp. 509-520. $14.50.

The adjustments of two Indian languages due to their contacts with other cultures are treated here.

DUMONT, ROBERT V., JR., Assiniboine.
Formal Education in an American Indian Community, co-authored by Murray L. and Rosalie H. Wax Monograph No. 1, The Study of Social Problems, Spring, 1964. 126 pp. $3.00. Available from The Society for the Study of Social Problems, P.O. Box 190, Kalamazoo, Mich. 49005.

The relationship between an Indian community and its school is traced and documented through observations made during visits to federal schools. The proposition that schools serving Indian communities should be controlled by Indians is treated.

DUMONT, ROBERT V., JR., Assiniboine.
"Learning English and How to be Silent: Studies in American Indian Classrooms," in *Functions of Language*, ed. by Dell Hymes and Vera Johns. New York: Teachers College Press, 1970. Pages and cost unreported.

General observations of the phenomenon of student silence in Cherokee and Sioux classrooms. This is a report of field work done in 1967 in Oklahoma and North Dakota.

EASTMAN, CHARLES ALEXANDER (OHIYESA), Sioux.
From the Deep Woods to Civilization: Chapters in the Autobiography of an Indian. Boston: Little, Brown and Co., 1916. 206 pp. Illus. Out of print.

Dr. Eastman tells of his life from his fifteenth year to the second decade of the twentieth century. His story includes discussion of his college life, medical training, practice of medicine, and work among Indians.

EASTMAN, CHARLES ALEXANDER (OHIYESA), Sioux.
Indian Boyhood. New York: McClure, 1904. 289 pp. Illus. Out of print.

Eastman's first book which he describes as "recollections of my wild life," pictures the first of three distinct periods in the life of the writer.

EASTMAN, CHARLES ALEXANDER (OHIYESA), Sioux.
The Indian Today, the Past and Future of the First American. Garden City, N.Y.: Doubleday, 1915. 185 pp. Out of print.

The author discusses the past up to the early twentieth century and makes some predictions for the future.

EASTMAN, CHARLES ALEXANDER (OHIYESA), Sioux.
Red Hunters and the Animal People. New York: Harper and Brothers, 1904.
248 pp. Out of print.

Stories based on the experiences and observations of Sioux hunters are presented along with fables, songs, and the life-stories of animals according to Sioux legend.

EASTMAN, CHARLES ALEXANDER (OHIYESA), Sioux.
Soul of an Indian: An Interpretation. Boston: Houghton-Mifflin, 1911.
170 pp. Out of print.

The author presents religious life as it was before the advent of the white man, contending that the religion of the Indian is the last thing that a man of another race will ever understand.

FLYING CLOUD, CHIEF (FRANCIS BENJAMIN ZAHN), Sioux.
The Crimson Carnage of Wounded Knee. Bottineau, N. Dak.: Edward A. Milligan, 1967. 12 pp. $1.00 paperbound.

Written for the fiftieth anniversary of Wounded Knee, this is the story of the massacre as told to the author by White Lance and Dewey Beard, two of the survivors. Taken down in Sioux and translated into English.

FLYING HAWK, Sioux.
Firewater and Forked Tongues: A Sioux Chief Interprets U.S. History, as told to M.I. McCreight. Pasadena, Calif.: Trail's End Publishing Co., Inc., 1947. Out of print.

Flying Hawk, born about 1852, discusses the history of the United States from the arrival of the first white man. Included are short narratives about Flying Hawk himself, Indian philosophy, well-known Indians, and battles between Indians and non-Indians.

FREDERICKS, OSWALD WHITE BEAR, Hopi.
Book of the Hopi, text by Frank Waters. New York: The Viking Press, Inc., 1963. 448 pp. Illus. by author. $10.00. Also paperbound: New York: Ballantine Books. $1.25.

These drawings and source materials provide an account of Hopi historical and religious world views as interpreted by a Hopi artist in collaboration with a non-Indian novelist.

GERONIMO, Apache.
Geronimo's Story of His Life, as told to and edited by Steven Melvil Barrett.
New York: Duffield and Co., 1906. 216 pp. Illus. Out of print.

While Geronimo was imprisoned at Fort Sill, Oklahoma Territory, he dictated the story of his life, giving both a cultural and an historical account of the Apaches to Mr. Barrett.

GLADSTONE, WILLY, Bella Bella.
Bella Bella Texts, ed. by Franz Boas. Columbia Univ. Contributions to Anthropology Vol. V. New York: Columbia Univ. Press, 1928. 291 pp. Out of print.

Bella Bella tales as narrated by Mr. Gladstone are presented in Bella Bella and English texts (British Columbia).

GRIFFIS, JOSEPH K. (CHIEF TAHAN), Osage.
Tahan: Out of Savagery into Civilization. New York: George B. Doran Co., 1915. 263 pp. Out of print.

This autobiography of an Osage, who was born in the middle of the nineteenth century, covers his varied background as warrior, medicine man, outlaw, scout, Salvation Army captain, clergyman, and scholar.

HENRY, JEANNETTE, Cherokee.
The American Indian in American History. Indian Handbook Series No. 1. San Francisco: The Indian Historian Press, 1970. 84 pp. $3.00.

This book contains an integrated study of the American Indians throughout America's national history. The author shows the Indian's role at every stage of the development of this nation.

HERMAN, JAMES and PARRISH, ESSIE, et al., Kashaya.
Kashaya Texts, ed. by Robert L. Oswalt. Univ. of California Publications in Linguistics, Vol. 36. Berkeley: Univ. of California Press, 1964. 340 pp. Illus. Out of print.

Traditional stories, myths, tales of the supernatural, and folk history narrated by the main informants, Parrish and Herman, are recorded and translated in this collection. Both Kashaya and English texts are given.

HEWITT, JOHN NAPOLEON BRINTON, Tuscarora.
Articles in the *Handbook of the American Indians North of Mexico*, ed. by Frederick Webb Hodge. Scholarly Press, 1968. 2 vols. $75.00.

Hewitt contributed articles to this handbook, originally published in 1912, which gives brief descriptions of linguistic stocks, confederacies, tribes, tribal divisions, settlements known to history or tradition, and discusses the origins or derivations of names, where they are known.

LAME DEER, JOHN FIRE and ERDOES, RICHARD, Sioux.
Lame Deer Seeker of Visions: The Life of a Sioux Medicine Man. New York: Simon & Schuster, 1972. 288 pp. Illus. $2.95 paperbound.

This book is a vital commentary on Lakota culture by a contemporary medicine man.

MOMADAY, N. SCOTT, Kiowa.
House Made of Dawn. Signet Books. 191 pp. $1.25.

In a moving and complex novel, Momaday describes the conflicts of a contemporary Indian man who must learn about the healing potential of his own culture.

MOMADAY, N. SCOTT, Kiowa.
The Gourd Dancer. Harper & Row, 1976. 64 pp.

The poems in this book represent the best of Momaday's poetic work.

MOMADAY, N. SCOTT, Kiowa.
The Names. Harper and Row, 1977. 170 pp. $10.00.

This book is Momaday's memoir. He writes of his life in the Southwest and the way it influenced his development as an artist.

MOMADAY, N. SCOTT, Kiowa.
The Way To Rainy Mountain. Ballantine Books, 1970. 119 pp. $1.25.

Momaday recreates the spiritual elements of the Kiowa nation by juxtaposing, myth, legend and personal history.

NEIHARDT, JOHN G.
Black Elk Speaks. Lincoln: Univ. of Nebraska Press.

Black Elk, a holy man who was born in 1863, gives a moving account of his life from early boyhood to the massacre at Wounded Knee in 1890 and the gathering of the Oglala Sioux on the Pine Ridge Reservation in South Dakota.

NIATUM, DIANE, ed.
Carriers of the Dream Wheel, Contemporary Native American Poetry. New York: Harper & Row, 1975. 300 pp. Illus. $9.95.

This book contains the best work produced by sixteen contemporary Native American poets.

NURGE, ETHEL, ed.
The Modern Sioux. Lincoln: University of Nebraska Press, 1970. 352 pp. $3.95.

Eleven essays explore topics of current interest.

PARKER, ARTHUR CASWELL, Seneca.
Red Jacket: Last of the Senecas. New York: McGraw-Hill, 1952. 288 pp. Illus. Out of print.

This history of Red Jacket, a Seneca born in 1750, includes narrative material expressing his preference for the Seneca way of life, and details his efforts to protect the Senecas from the encroachments of an alien civilization.

PARKER, ARTHUR CASWELL, Seneca.
Seneca Myths and Folk Tales. Buffalo Historical Society Publications Vol. 27. Buffalo Historical Society, 1923. 465 pp. Illus. Out of print.

This collection of oral literature from the Senecas of western New York includes myths, legends, fiction, and traditions that reveal Seneca customs, interests and daily life.

PARRISH, ESSIE, see HERMAN, JAMES et al., Kashaya.

PHINNEY, ARCHIE, Nez Perce.
Nez Perce Texts. Columbia Univ. Contributions to Anthropology Vol. XXV. New York: Columbia Univ. Press, 1934. 497 pp. Out of print.

A collection of ancient Nez Perce tales narrated to the author by his sixty-year-old mother, Wayilatpu. Nez Perce and English texts are provided.

PLENTY-COUPS, Crow.
Plenty-Coups, Chief of the Crows, ed. by Frank Bird Linderman. Lincoln: Univ. of Nebraska Press, 1962. 324 pp. $1.50 paperbound.

Eighty-year-old Chief Plenty-Coups discusses his boyhood, how he became chief, and how he participated in the tribal customs of the Crow Indians. This book was originally published in 1930 as *American, The Life Story of a Great Indian, Plenty Coups, Chief of the Crows.*

QOYAWAYMA, POLINGAYSI (ELIZABETH Q. WHITE), Hopi.
No Turning Back: A True Account of a Hopi Indian Girl's Struggle to Bridge the Gap Between the World of Her People and the World of the White Man, as told to Vada F. Carlson. Albuquerque: Univ. of New Mexico Press, 1964. 180 pp. $5.00.

This narrative of a Hopi woman, born about 1892, who chooses in her early youth to live in the white man's world also includes information on Hopi legend, ceremony, religion, and philosophy.

RED HORSE OWNER, Sioux.
Red Horse Owner's Winter Count: The Oglala Sioux 1786-1968, ed. by Joseph S. Karol. Martin, S. Dak.: The Booster Publishing Co., 1969. 68 pp.

Illus. $1.50 paperbound. Available from Tipi Shop, Inc., P.O. Box 1270, Rapid City, South Dakota 57701.

The Sioux Winter Count is a calendric chronological recorded history and contains a yearly pictographic symbol (explained in the accompanying text) representing the people, places, or events that made each year notable.

RIDGE, JOHN ROLLIN (YELLOW BIRD), Cherokee.
The Life and Adventures of Joaquin Murieta, the Celebrated California Bandit. Norman: Univ. of Oklahoma Press, 1962. 159 pp. Illus. $2.95.

This biography of Murieta describes the life and career of California's most legendary bandit.

RIDGE, JOHN ROLLIN (YELLOW BIRD), Cherokee.
Poems. San Francisco: Henry Payot and Co., Publishers, 1868. 137 pp. Out of print.

This book of poems primarily about nature and women includes an autobiographical sketch.

SANDOZ, MARI.
Cheyenne Autumn. Lincoln: Univ. of Nebraska Press, 1961. $1.95 paperbound.

Sandoz depicts the Northern Cheyenne's struggle to gain a reservation in the North.

SANDOZ, MARI.
Crazy Horse. Lincoln: Univ. of Nebraska Press, 1961. 428 pp. $1.95 paperbound.

Sandoz tells the epic tale of the well-known Sioux Warrior Crazy Horse.

SEKAQUAPTEWA, HELEN, Hopi.
Me and Mine: The Life Story of Helen Sekaquaptewa, as told to Louise Udall. Tucson: Univ. of Arizona Press, 1969. 262 pp. $3.95 paperbound.

This autobiographical narrative describes the way a Hopi woman was able to build a rewarding life by combining the best that the white and Hopi worlds have to offer.

SENUNGETUK, JOSEPH, Eskimo.
Give or Take a Century: The Story of an Eskimo Family. San Francisco: The Indian Historian Press, 1970. 120 pp. Illus. by author. $6.00.

The author tells the history of an Eskimo family in Alaska as they moved from a century which was filled with the customs, traditions, and life ways of an ancient time into a new century in which the people are confronted and confused by the mores, social life, and technology of a different culture.

SEWID, JAMES, Kwakiutl.
Guests Never Leave Hungry: The Autobiography of James Sewid, A Kwakiutl Indian, ed. by James P. Spradley. New Haven: Yale Univ. Press, 1969. 310 pp. $10.00.

Sewid, an hereditary chief, tells the story of his life and the organizational and civic concerns of a growing Kwakiutl settlement.

SHAW, ANNA MOORE, Pima.
Pima Indian Legends. Tucson: Univ. of Arizona Press, 1968. 111 pp. $2.50 paperbound.

Mrs. Shaw relates stories heard from her parents and grandparents, and combines ancient Pima history with more current happenings.

SON OF FORMER MANY BEADS, Navajo.
The Ramah Navajos, ed. by Robert W. Young and William Morgan. Lawrence, Kansas: Bureau of Indian Affairs, 1967. 17 pp. 10 cents paperbound. Available from Publications Service, Haskell Institute, Lawrence, Kansas 66044.

This booklet is one of a series of bilingual brochures. It deals with matters of historical significance to the Navajo, and discusses the development of the land problems of the Navajo in the Ramah (New Mexico) area.

STANDING BEAR, LUTHER, Sioux.
Land of the Spotted Eagle. Boston: Houghton Mifflin Co., 1933. 259 pp. Illus. Out of print.

Chief Standing Bear describes his early life and the manners, customs, morals, and characteristics of his people.

STANDING BEAR, LUTHER, Sioux.
My Indian Boyhood. Boston: Houghton Mifflin Co., 1928. 288 pp. Illus. Out of print.

A Sioux chief, who was a member of the first class at Carlisle, tells of his home, school and reservation life, his marriage, and work for the advancement of the tribe.

STANDING BEAR, LUTHER, Sioux.
My People, The Sioux, with intro by Richard N. Ellis. Lincoln: Univ. of Nebraska Press, 1975. 288 pp. (Reprint from original ed. by E.A. Brininstool. Boston: Houghton Mifflin Co., 1933.)

Chief Standing Bear relates memories of his boyhood, giving a great deal of information about the Sioux tribe and how their chiefs are made.

STANDS IN TIMBER, JOHN, Cheyenne.
Cheyenne Memories, A Folk History, with Margot Liberty and Robert M. Utley. New Haven: Yale Univ. Press, 1967. 330 pp. Illus. $7.95.

Stands In Timber has narrated a wide range of Cheyenne experience, from legendary times to life on the Northern Cheyenne Reservation in Montana. *Cheyenne Memories* represents his personal effort to preserve the history of his people.

STEWART, JACK, see NEWLAND, SAM, Paiute.

SWEEZY, CARL, Arapaho.
The Arapaho Way: A Memoir of an Indian Boyhood, as told to Althea Bass. New York: Clarkson N. Potter, Inc., 1966. 88 pp. Illus. by author. $5.95.

Mr. Sweezy, born in 1881, relates his memories of Arapaho culture's "old ways." His illustrations depict dances, hunts, games, dress, and ceremonies.

TALAYESVA, DON C., Hopi.
Sun Chief: The Autobiography of a Hopi Indian, ed. by Leo W. Simmons. New Haven: Yale Univ. Press, 1942. 460 pp. $2.95 paperbound.

This frank autobiography describes Talayesva's first ten years (1890-1900) in the Hopi village of Oraibi, Arizona, and then the subsequent decade spent in schools in Arizona and California.

THEISZ, R.D., ed.
Buckskin Tokens: Contemporary Oral Narratives of the Lakota. Aberdeen, S.D.: North Plains Press, 1975. 75 pp. Illus. $3.00 paperbound.

The book explains the nature of oral narrative and includes examples from four narrators.

TOWENDOLLY, GRANT, Wintu.
A Bag of Bones, ed. by Marcelle Masson. Healdsburg, Calif.: Naturegraph Publishers, date and pages unreported. $1.95 paperbound.

Stories and legends of the Wintu Indians of northern California are told by a member of the tribe.

TWO LEGGINGS, Crow.
Two Leggings: The Making of a Crow Warrior, ed. by Peter Nabokov. New York: Thomas Y. Crowell, 1967. 226 pp. $6.95.

This first-person account of the everyday life of a nineteenth-century Crow Indian man provides a primary source for understanding, and witnessing in action, the religious and social values of a Plains Indian people.

VAUDRIN, BILL, Chippewa.
Tanaina Tales from Alaska. Norman: Univ. of Oklahoma Press, 1969. Pages unreported. $4.95.

The author, who has lived and taught in Alaska for years, has gathered a collection of stories handed down through the generations.

VELARDE, PABLITA, Santa Clara Pueblo.
Old Father, The Story Teller. Globe, Ariz.: Dale Stuart King, 1960. 66 pp. Illus. by author. $7.95.

An Indian painter writes the stories and legends she heard from her grandfather and great-grandfather.

VILLASENOR, DAVID, Otomi.
Tapestries in Sand: The Spirit of Indian Sandpainting. Healdsburg, Calif.: Naturegraph Publishers, date unreported. 112 pp. Illus. $2.95 paperbound.

The author, who has learned sandpainting from Navajo medicine men, writes about this ancient art and its meanings.

Mr. Webb relates Pima history and traditions in the form of short stories. The book is designed both to acquaint young Pima readers with their own traditions and to familiarize white readers with the position of Pimas in modern American life.

WELCH, JAMES, Blackfeet.
Young American Poets, by P. Carroll. Chicago: Big Table Publishing Company, 1968. Pages unreported. $4.95 paperbound.

Nine poems by Mr. Welch about reservation life are included in this collection of poetry by young Americans.

WHITE BULL, JOSEPH, Sioux.
The Warrior Who Killed Custer: The Personal Narrative of Chief Joseph White Bull, trans. and ed. by James H. Howard. Lincoln: Univ. of Nebraska Press, 1969. 84 pp. Illus. by author. $6.95.

Writing in Dakota (Sioux) and using traditional pictographs, Chief White Bull describes hunts and battles in which he participated, including three accounts of the killing of Custer. Also included is a traditional winter count of the western Sioux, covering the years from 1764 to 1931.

WHITEWOLF, JIM, Kiowa Apache.
Jim Whitewolf: The Life of a Kiowa Apache Indian, ed. by Charles S. Brant. New York: Dover Books, 1969. 144 pp. $1.75.

WEBB, GEORGE, Pima.
A Pima Remembers. Tucson: Univ. of Arizona Press, 1959. 126 pp. Illus. $3.00.

This life story of a Kiowa Apache born in the second half of the nineteenth century was dictated in 1949 and 1950 and describes tribal society under white influence.

WILLOYA, WILLIAM, Eskimo.
Warriors of the Rainbow, co-authored by Vinson Brown. Healdsburg, Calif.: Naturegraph Publishers, date unreported. 104 pp. Illus. $2.25 paperbound.

A study of Indian dreams is accompanied by full-color reproductions of paintings done by Indian artists. An appendix gives the scientific basis for the study.

WINNIE, LUCILLE "JERRY" (SAH-GAN-DE-OH), Seneca-Cayuga.
Sah-gan-de-oh, the Chief's Daughter. New York: Vantage Press, 1968. 190 pp. $3.95.

This is an autobiography of a twentieth century Seneca-Cayuga woman who grew up on reservations in Oklahoma, Montana, and Kansas.

WOODEN LEG, Cheyenne.
Wooden Leg: A Warrior Who Fought Custer, as told to Thomas B. Marquis. Lincoln: Univ. of Nebraska Press, 1962. 389 pp. $1.90 paperbound.

This reprint of a 1931 edition is the narrative of a Cheyenne warrior who fought against Custer at the Battle of the Little Big Horn. It includes observations on Cheyenne daily life and tribal customs.

WORKING INDIANS CIVIL ASSOCIATION, Dakota Sioux.
A Dakota-English Dictionary. Pierre, S. Dak.: Working Indians Civil Association, 1969. Pages unreported. $6.00.

The purpose of this book is to impart an appreciation of Siouan heritage and culture through a study of Dakota. The book may be obtained from W.I.C.A., Box 537, Pierre, S. Dak.

INDIAN GAMES

All Indian games have alternative motives. They develop skills of war, hunting, endurance, patience, or improve one's awareness of reflexes.

TO KNOW--

Indian Racket Ball

Played in winter (and rarely in summer) by two groups, the game often involved heavy bets between individuals in each group. Stakes were placed about ½ mile apart. The object of the game was to get the rawhide ball across the enemy goal by passing , throwing, or kicking the ball to members of one's team. The groups may involve entire bands. The game contest was always exciting, rough, and could last an entire day.

Hoop Game

Two hoops of sapling, both 11½ inches in diameter, were painted red and were netted loosely with rawhide strans like the bottom of a wicker basket. These hoops were rolled or thrown in the air and with a forked stick 48 inches long players tried to pierce the hoops through the middle. The one who pierced the hoops most often would win. Whole camps would play this game during the summer meeting with other bands.

Archery Games

These games varied widely. Most often a black arrow was shot in the air, landing 50 to 75 feet from the contestants, so that it would stick in the ground. The person to first hit the black arrow with one of his own at that distance was a winner. Winners then competed by trying to hit moving targets thrown in the air until an overall winner was named best of the camp.

Young boys would often play under a tree. One boy would shoot an arrow into a high branch. All the other boys would then try and knock it down. The boy who successfully shot the other arrow loose would get to keep the arrow, and the process was repeated.

The Stick or Moccasin Game

Accompanied by song, the Stick or Moccasin Game was played in many forms by all members of the camp in small groups. The game usually stimulated small bets. Shuffling a pebble, a man in the center of the circle tried to fool the combined perception of the circle; or members may divide into teams and play against each other. If the man in the center lost, he must pay all

those who bet; but if the circle lost, they must pay the man in the circle. The man in the circle may then decide to play another round or let another take the center of the circle. If played in teams, the person shuffling the pebble or piece of wood automatically changes with each selection.

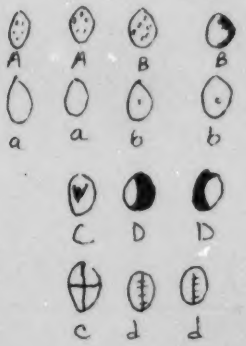
Variations on this game are played with colored sticks which are won with correct guesses and are lost by incorrect selections. Pebbles may also be hidden under moccasins much like the white man's shell game.

TO TRY--

Indian Dice Game

Divide the classroom into four or five groups. Put eight plum pits (painted as directed) into a basket. Choose one representative from each group to compete in round one. Player one holds the basket of pits up high, and then quickly drops the basket out from under the pits and then is careful to catch them all again. The pits will have rearranged themselves in the basket. The player then determines his score by checking which side of the plum pits are facing up. (There are six ways to win and five ways to earn another throw. A player can throw only once unless he receives one of the five combinations necessary, and then he may throw again for as many throws as he either wins or earns the right to throw again). Player two repeats the process until all members of the first round have completed their tries. Each win receives a point which can be recorded with Indian corn, stick, etc. After the first round, a new representative from each group is selected until everyone has competed. The group with the most wins is the overall winner. Individual winners may also be named, if there is time to allow children several tries.

The following combinations win:



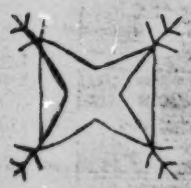
repeat it and you win

repeat it and you win

(repeat a second time wins)

repeat it and you win

repeat it and you win



MAPS

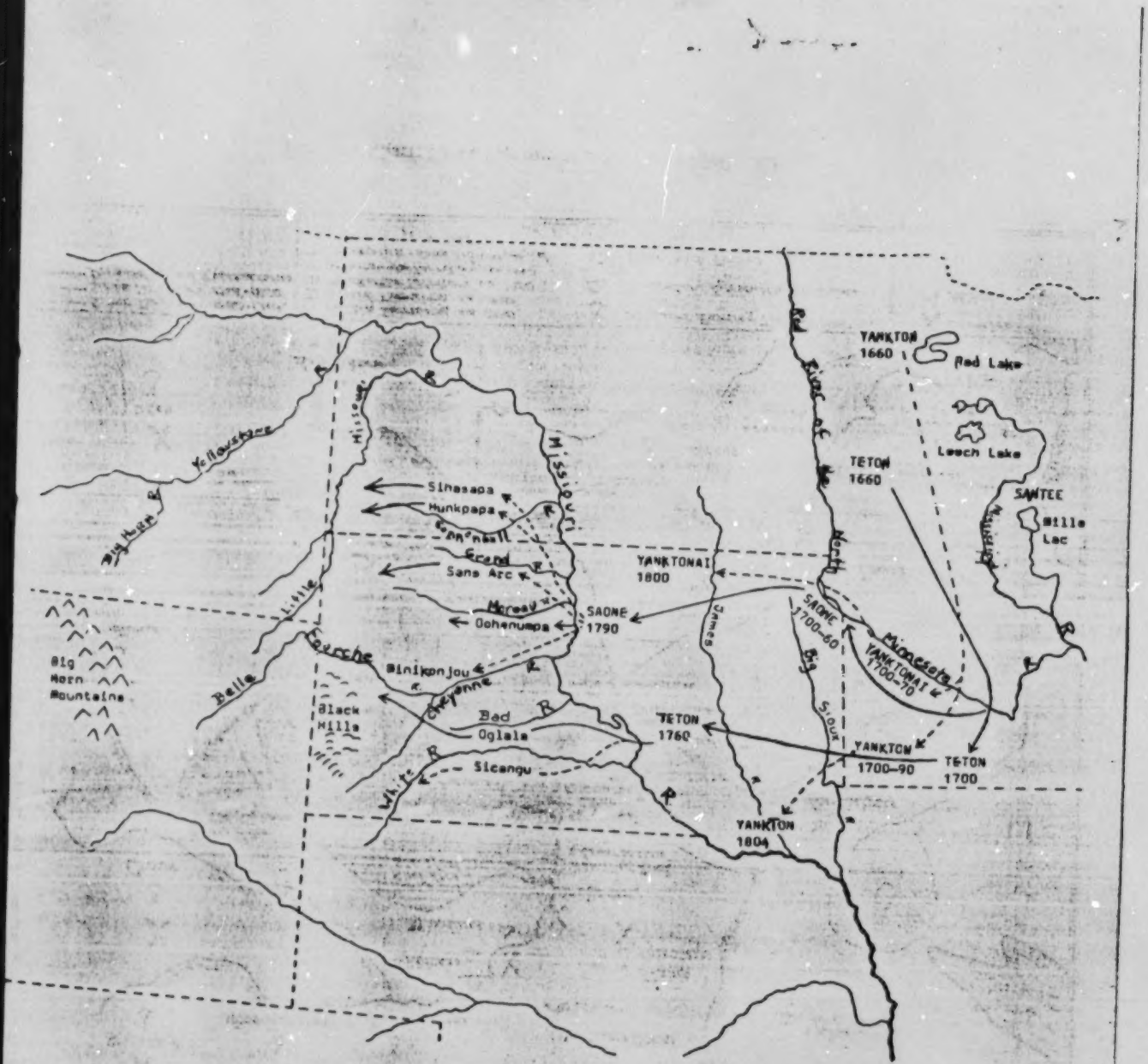
HISTORY OF THE SIOUX NATION IN MAPS

A. MIGRATION AND EXPANSION OF THE SIOUX 1660-1825

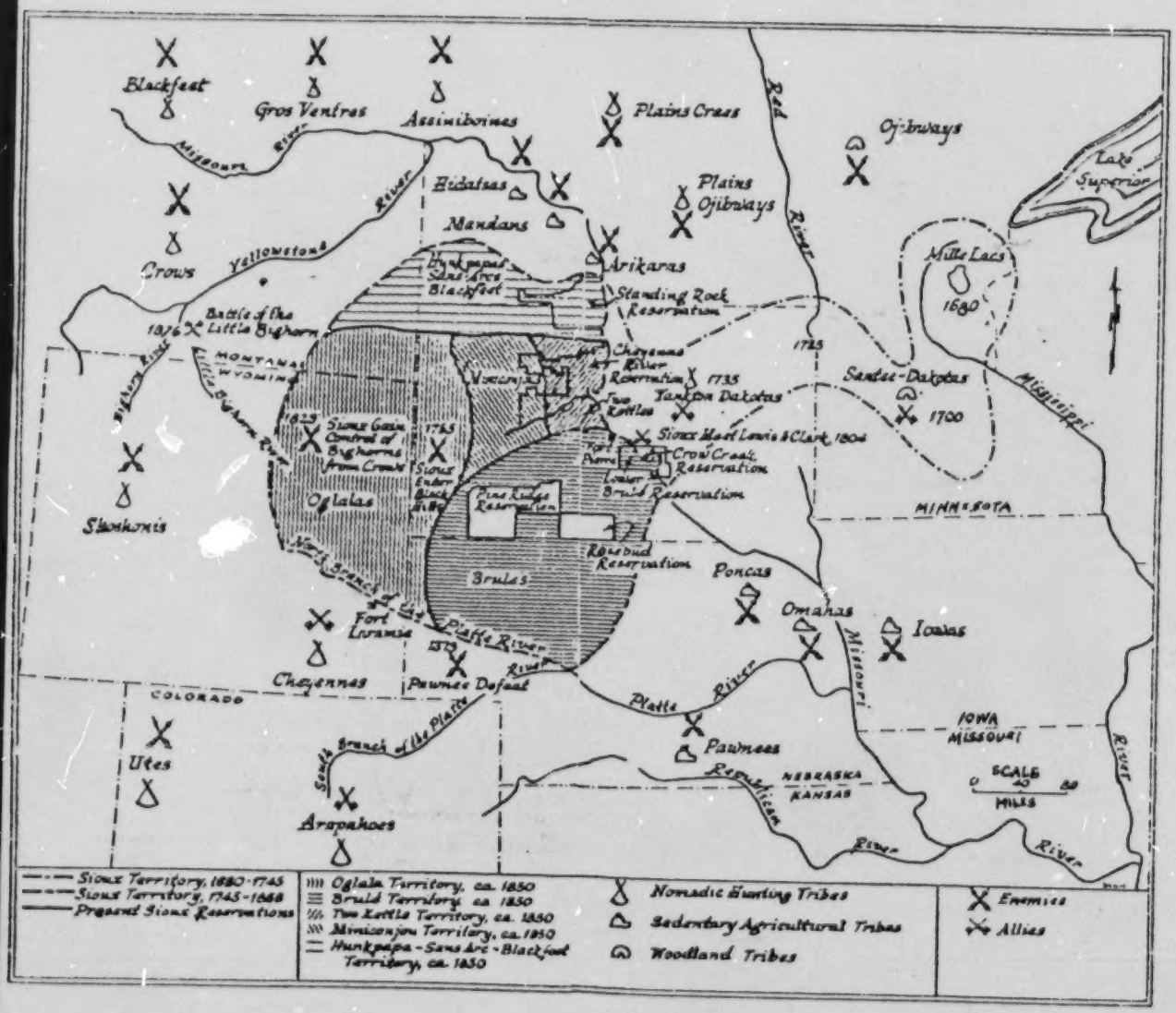
B. SETTLEMENT AND TRIBAL DIVISIONS OF SIOUX TERRITORY 1850

C. SUMMARY CHART: SIOUX TERRITORY AND NEIGHBORS 1680-1963

Settlement and Tribal Divisions of Sioux Territory 1850.



Migration and Expansion of the Sioux 1660-1825. (Routes indicated on map are approximate.)



Summary Chart: Sioux Territory and Neighbors 1680-1963.

THE VISION
(HANBLECHEYA)

Libretto in Two Acts
Based on
Sioux Story and Song

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A VISION

(HANBLECHEYA)

Libretto in Two Acts

Based on

Lakota Literature and Song

librettists
Alfred Menard
William Wallis

composer
Richard Moore

advisors and contributors
Patricia Menard
Joe Stands
Garnet Larson

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1977

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CHARACTERS

in order of appearance

OLD MAN: a tribal elder and Holy Man who prepares Boy Who Looks for his quest and who interprets his vision.

BOY WHO LOOKS: a young Lakota seeking his vision in the 20th century.

IKTOMI: Spider, a greedy, hungry spirit who delights in tricking or hurting anything. He may inhabit and possess certain other creatures (snake, coyote, bobcat), causing them to do evil.

MOUSE: a gentle, shy creature of the south who teaches Boy Who Looks the first great virtue, generosity.

BUFFALO: Tatanka, a great spirit symbolizing generosity and the greatness of the past. For centuries he was the life source of the culture.

SNAKE: the creature that Iktomi first enters, causing him to become hungry and greedy.

COYOTE: the trickster, Iktomi as teacher.

EAGLE: Wanbli, the incarnation of the spirit Wakan Tanka (the Great Mystery). He summons Boy Who Looks to his vision and becomes his source of personal power. Ultimately, he will teach Boy Who Looks the fourth great virtue of wisdom, or enlightenment.

OWL: a warning spirit.

SWALLOW: Wakinyan's messenger.

WAKINYAN: the Thunder Spirit who lives in the storm. He washes the earth with rain. He is the spirit of the west where creation and destruction occur. He teaches Boy Who Looks the second great virtue, bravery.

BOBCAT: a ferocious creature, Iktomi in his most demonic and cruel manifestation.

ANT: a blind, war-like creature of the north who teaches Boy Who Looks the third great virtue, fortitude.

DEER WOMAN: the temptress who offers Boy Who Looks false power to be a great warrior and hunter. Iktomi causes her sensual nature to become a trap for the Boy.

WHOPE: White Buffalo Calf Woman, the spirit who brought food to the first people when they were starving. She also brought renewed promise of the eternal power of faith to a people who are virtuous in generosity, bravery, fortitude, and wisdom.

HU NUNPA: the Bear, the protector of Holy Men and the one who taught man to dance in order to please the spirits. Through him, Iktomi tempts Boy Who Looks with corrupting power, self-deceit, and the illusion of past glories.

SYNOPSIS

ACT I

As Anpetu, the Red of Dawn, paints the sky and brings light to earth, the Holy Man gives final instructions to Boy Who Looks, a young Lakota living in the 20th century and beginning his Hanblecheya, his Crying Out for a Vision. He prays to Wakan Tanka, the Great Mystery, to give the Boy the strength and fortitude to withstand the tests before him. Boy Who Looks has already been purified by steam in the Inipi lodge as preparation for his Hanblecheya, during which he will receive a sign from the spirit world.

After going to the sacred mountains, and after spending four days alone on a mountain top without food or water, in constant prayer and dreaming of his people, the Boy hopes to receive a vision and the sign of his personal power source. After receiving this vision, he will return from the mountains, and the Holy Man will interpret his vision and give him his true and secret name. He will learn from this interpretation the way of life he is to lead, and the particular skills he will offer his people.

In his final instructions for the Boy, the Holy Man offers a prayer that Boy Who Looks may be relatives with all things and know their power. From this prayer grows a vision of the creation of the earth. Finally, the Holy Man gives the Boy a warning: Iktomi, the two-sided trickster, who is both evil and good, may appear in many forms and tempt him to break his fast and to lose his vision.

Iktomi is the source of the Sioux people's uncertitude and pain. He will try to mislead the Boy throughout his quest for his vision. He is the source of greed and cruelty. He usually appears as Spider or Coyote, but he may inhabit and possess many types

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of animals such as Snake, Bobcat, Ant, and Bear. He makes them do strange things to harm others. Iktomi lives in shadows; his laughter is cruel.

It is for his hungry people as well as himself that Boy Who Looks must cry out for a sign. If he succeeds in his quest, his personal power will be a great source of strength for his suffering nation. He must seek the center of the sacred circle surrounded by the wisdom of all nations of living creatures.

The Boy's first dream-adventure takes him to the south, where the spirits of the dead live. Here, shy, gentle Mouse teaches him Giveaway. Generosity is the first great virtue of the Sioux people. The vast signs of Tatanka, the Great Buffalo of the past, introduces Mouse's enactment of her own quest for the sacred mountains and her personal sacrifice to restore Buffalo's health.

With Mouse as his companion, Boy Who Looks renews his dream-journey to the west, through the shadows of hungry hawks. Before they have gone very far, Iktomi appears to them as Snake. He brings the temptress Deer Woman with him. As always, the greedy Iktomi is hungry—this time for Mouse. He offers Deer Woman to the Boy in exchange for Mouse. The meaning of generosity and friendship become clear to the Boy as he defends his new friend Mouse in a verbal duel with Iktomi. Mouse is now a part of him; they share a place in the sacred circle. But Iktomi promises to return. Boy Who Looks and Mouse continue the journey together.

At the foot of the sacred mountains, the Boy and his friend Mouse encounter Coyote, who has lost his memory. Mouse, in a final and ultimate act of generosity, gives her second eye to restore Coyote's memory. The Spirit of Wakan Tanka then turns Mouse into Eagle, the greatest of the winged peoples. Mouse is transformed and will ride the wind as Wakan Tanka incarnate.

Hearing the voice of Old Man urging him on, the Boy again resumes his spiritual journey. Wakinyan, the Thunder Spirit and ruler of the winged nations, now summons Boy Who Looks into

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his realm of power. As Swallow describes the fearsome spirit, Owl warns the Boy of the great danger of meeting such a great power. Coyote mocks them all.

As the quartet ends, the Boy climbs the mountain and encounters Wakinyan, who makes him into a *heyoka*, a contrary person. The Boy confronts Wakinyan without fear and learns that the lesson of the west, and the second great virtue, is bravery. Wakinyan now respects the Boy and makes him a normal person again. He tells the Boy of his own duties as a spirit and commands him to return to the mountains after his vision. As Boy Who Looks leaves the mountain, Wakinyan warns him not to look back.

After Coyote's temptation of food and sleep is refused by Boy Who Looks, the wiley Iktomi causes the wanderer to be attacked and blinded by a spirit. Iktomi then creates vicious Mother Bobcat for a crucial test. The Boy proves he has learned the lesson of bravery as he tries to defend Coyote by fighting Bobcat, but Coyote mockingly sacrifices himself to Bobcat, reversing the Boy's hope to prove himself brave in his blindness. Clever Coyote promises to restore the Boy's sight later and now assumes his previous form of No-Memory, awaiting the next vision seeker. But his spirit will not rest—he will return to tempt Boy Who Looks.

The voice of the Holy Man again warns the Boy of the supreme importance of his quest to his people. As Coyote howls from far away, returning Boy Who Looks' sight, Old Man tells a story of the Old Woman who is sewing Spider's home. It is a story of doom: if Anog-Ite ever completes her work, the people will be lost. As the light of the first day fades, Iktomi boasts of his power with his great mocking voice.

ACT II

The Fourth Day. For three days, Boy Who Looks has endured without food or water, in constant prayer or waking dream. The Boy has weakened physically; but he is strong spiritually. Now Iktomi sends his greatest tests to tempt the Boy.

Ant heralds the waking day, and begins the Boy's third lesson: Fortitude to endure is the great virtue of the north. Proud, militant Ant claims that his blindness is his power. He endures in darkness by the strength of his fortitude. Once he helped Iktomi gain power. Now Iktomi uses this power to distort the visions and dreams of others and to blind those he wishes to hurt.

Ant speaks a message: the past is dead. Buffalo is gone. All days are the same now. As Boy Who Looks dreams of the Holy Man and hears him sing longingly of the old days, Ant strengthens the Boy's determination to endure by refusing his plea for food. If Ant had not reminded the Boy of the reason for his hunger and suffering, the now-grotesque Coyote might succeed in tempting him with the meat he drags over the hill. The Boy now recognizes that the real issue of his quest is to renew his people's life by receiving personal power. In the name of his people's hunger, he refuses the sacred Buffalo meat that Coyote offers.

The Boy weakens again, this time in loneliness, and his love song summons the siren Deer Woman. She offers him great powers of love, a distortion of the personal power that might make him a great leader of his people through its emphasis on learning and acquiring wisdom. It is this true power that will benefit his people. Surrounded by a vision of the round dance, his nation in social celebration, Boy Who Looks refuses Deer Woman's power. His wisdom (the virtue of the fourth great direction, the east) is becoming apparent. Already strong in his knowledge of generosity, bravery, and fortitude, and becoming stronger in wisdom, the Boy is summoned by Eagle and hurled into his vision.

In the vision, each of the four directions is represented by the animals and virtues which people it. [Each direction is introduced by an act in the creation of the world.] All the animals voice the lessons they taught Boy Who Looks earlier, but now their words are mixed with cries and visions of the living and dead.

Eagle calls the Boy Okaga, fourth son of Tate. Okaga is the south wind and a generous and gentle musician, brave in wisdom and defense of his family and brothers. Swallow addresses the

youth as Hakela, youngest son and hope of the family. Next, Eagle summons Boy Who Looks as Plume Boy, whose fan of eagle feathers sets the warm wind of spring into motion. Finally, Whope, the White Buffalo Calf Woman who brought peace and food to the starving Lakota, calls him Falling Star. (According to Lakota myth, Whope married Okaga after he set the fourth and southerly direction.)

The whirling message of the vision moves toward the chaos engulfing the modern Lakota, who are deprived of the dignity of their past and tied rootless in poverty on dry lands. The Boy can only aid his people by understanding the oneness of all things through the Spirit of Wakan Tanka, by grasping the good of the Lakota way and blending the good of other nations' ways with it into a new knowledge to help his people. His power is to be in knowledge.

Whope tells Boy Who Looks that he must understand evil and its existence everywhere, but know that it is the lesser half of existence. This is the meaning of Iktomi, who is both evil and good. Even though Iktomi can destroy good with his serious tricks, he also unwittingly strengthens his victims in virtue by tempting them to do evil. This is why he seems to be necessary.

Finally, the Boy is told that his people are in mortal danger. He must learn and help them accept new ways of life. They cannot return to the old life nor can they be forced into an alien mold; they must learn to integrate new ways with their own if they are to survive in the present and become a strong people in the future.

The Boy falls in a prayerful attitude as his vision ends. After the Holy Man evokes the power and goodness of Wakan Tanka, Iktomi possesses Hu Nunpa in a final powerful effort to claim the Boy and negate his vision. The Great Bear, the protector of Holy Men, dances heavily into Boy Who Looks' Hanblecheya. After witnessing Hu Nunpa's boasting and then refusing his final temptation of power to become a prophet able to return his people to the great past, the Boy physically wrestles and defeats this great figure who is possessed by Iktomi.

Feeling both despair and elation, the Boy recounts his vision to the Holy Man, who names him Man Who Sees. His power is to be in learning, gaining enlightenment from all nations and returning to teach his people the best of all different peoples' ways. It is with respect for and pride in the Lakota cultural past and with fear and hope for the future that Man Who Sees and the honored Old Man—who know too well the hunger and despair of the present—offer their prayer for peace and understanding.

With the destruction of the Buffalo, the Lakota way of life was drastically changed. Man Who Sees is a modern Lakota who is seeking new ways for his people to survive.

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ACT I

The First Day complete and silent darkness gradually fades. Soft rubbing, purring, and sliding sounds grow and surround. A strong, old, dry, eroded but rich voice speaks from four directions. He begins in Lakota. Sounds grow out of his words. English begins above the Lakota, echoing and then exceeding it in volume. Sounds and tones dart around the voice tunnels. As the sounds grow, vague atomic movements and designs begin to illuminate the stage area. This is a gradual, almost imperceptible phenomenon. Some designs might suggest giant faces of dead legends, animals figures, spirits. By the time their first lines are spoken, the Boy and Old Man should be visible in the Inipi lodge which sits on a smoky, heavily-dewed hillside, backed by Anpetu, the Red of Dawn.

VOICE

Darkness so intense,
so complete it is solid,
a night blanket that covers you.
Blackness cuts you from all things,
forces you to see into your heart.
You see only into yourself,
your eyes are open but cannot see.
You are alone,
but you know you are part
of a great spirit world
uniting all living things.

Out of the darkness
drums, the murmur of prayer,
the high-pitched songs,
and the tiny voices of spirits.
Fireflies—almost touch you,
flashes of lightning come at you
in the darkness, rattles fly through

the air. Animals speak
and brush your head and shoulders.
Wings of birds brush your face,
feathers touch your skin,
and always the soft throbbing of drums,
whispering
fills the darkness,
filling the empty spaces within your mind,
making you forget the clutter
of dry bones in your mind.
Your body leans in their rhythm.

And across the blackness
there is the old presence of another.

OLD MAN

Some people say our beliefs are not old.
They are wrong.
I am an old man now
and when I was young
Grandfather told me their meanings,
as his grandfather,
and his grandfather before him.
They tie us to the dim past.

You cry after a vision.
You wish a secret name,
a song only you will sing,
to be unafraid to die.
Hanblecheya.

Old Man and the Boy leave the Inipi lodge.

BOY

Ohan, Grandfather.
I need your help.
I want the strength of a man.

OLD MAN

You go alone
to fast, to ask
the powers for a vision.

BOY

Help me to receive understanding.
I want a sign.

OLD MAN

All things are your relations.
Pray for them to Wakan Tanka.

Grandfather, Wakan Tanka!
Help this young man with knowledge,
Help that he may have relatives,
that he may be one of the four winds,
the four powers of the world,
and one with the light of dawn.
May his generations be holy!

Grandfather,
You are in all things.
There is no end
and no beginning.
You are one and alone.

Old Man prays to the four directions. He turns and lifts the pipe to the south.

Itokagata.

He lifts the pipe to the west.

Wiohpeyata.

He lifts the pipe to the north.

Waziyata.

He lifts the pipe to the east.

Wiohiyanpata.

He prays:

Tunkasila oyate kin wicakiksuya na wace'wicakiciciya yo.

VOICE

I will tell you of the beginning.

A music interlude of sustained power gradually softens to the enactment of the creation of the world. The design of the poles of a vast teepee appears more clearly. The stars and Milky Way are on its walls.

VOICE

Long before there was my other thing
Inyan was.
His spirit was Wakan Tanka.

Hanhepi was then only the black of darkness.
These were not beings, but shapeless powers.

Inyan wished another thing
so he might exercise power over it.
Since he was all things,
he opened his veins
and shaped his blood into a disk,
a great blanket about himself.

This disk was Maka, the Earth.
Inyan opened his veins
and became hard and powerless,
the Rock.
As his blood flowed, it became water.

Since spirits cannot live in water,
Inyan and Maka separated themselves
into a great blue dome
and the world within the dome.
The sky is the spirit Mahpiyato.
Inyan, Maka, and the waters are the world
and all things in it.

Soon Maka began to scold Inyan.
She demanded that he banish Hanhepi,
the Darkness. She nagged him
until they both appealed to Mahpiyato,
the Sky—and so Mahpiyato became
the final and supreme judge of all things.

To satisfy Maka, he created Anpetu,
the Red of Dawn, who runs before the sun.
And he banished Hanhepi to regions under the world.
And the world was light,
but had not heat, nor any shadow.

Maka was cold
and complained to Mahpiyato.
He took something of all things,
and made a shining disk.
He called this disk Wi, the Sun,
and gave it a spirit.
He placed it above the blue dome,
and commanded it to shine on the world,
giving heat and light to each thing.

But Maka delighted in shadows,
and longed for Hanhepi, the Darkness.

Mahpiyato commanded that Anpetu
follow Wi about the world,
and that Wi always fill
the blue sky of Mahpiyato.
They all did as they were commanded,

and the universe was one.
And it was good.

OLD MAN

On the sacred mountain
you will fast four days and four nights
to find your vision
and your name.

Dream a deep dream of your people,
who will honor you.
Bring a vision to help them.
From the earth
they are crying out.

The powers of the earth
are in a circle.
The sky is round.
The winged ones make circle homes.
The wind, the greatest power,
whirls in dance.
Even the seasons
form a great circle
in their changing,
and always come back
to where they were.
The life of a man
is a circle
from childhood to childhood.
In the circle is both good and evil,
a road without end.
All paths meet at the sacred center.
Seek the center of the hoop
encompassed by the wise ones.

BOY

Ohan, Tunkasila.

OLD MAN

The Oneness of all things
has the voice of the wind,
yet is greater than all things together.

You speak to animals.
Seek understanding from them all.

Some will be friends.
Some will deceive you.
They will help you find the center.

BOY

How will I know them?

OLD MAN

Beware the trickster Iktomi.
He walks the Black Road,
and the Red Road of our people.
Spider seeks all forms.
Respect his power,
for he is both good and bad together.
But beware his laughter,
and the darkness of his presence.

You will be alone
with no one to comfort you.
No one can help; you have no family now.

You have no judge
but the sky, Mahpiyato.

Old Man fades. The Boy hears piping music and goes to find its source. He stumbles, and discovers Mouse before him. He pauses and studies her. The image of a field mouse appears on the screen, and a high, sweet voice speaks shyly.

MOUSE

Hau kola.

BOY

Hau kola.

MOUSE

Who are you?

BOY

I am Boy Who Looks.

MOUSE

Why did you come to my home?

BOY

I stumbled and fell.

MOUSE

There are worse reasons.

BOY

Do you know me?

MOUSE

Oh, yes.
You are Man!
Why are you here?

BOY

I need my vision
and my name.

MOUSE

I had a vision once.

In my vision
I saw the Sacred Mountains of the West.
They were so clear I thought they were near me.
So I jumped very high to see,
then . . . I saw them!
They were so beautiful
I wanted to fly to them.
But I fell back down.

I decided to go to the mountains
for I knew they are holy.

Mouse enters the hoop where she enacts the adventure in the following sequence. The Boy remains outside the hoop, on the hillside, observing.

MOUSE

I went away from my home,
to where the ground was hard
and the shadows of hungry eagles
danced all about me . . .
I hid in the grass.

I heard heavy breathing . . .
then I saw it—
A Great Mound of Hair with Black Horns.

It was a magnificent being.
His eyes were sad.
He made no movement.

MOUSE

Why are you lying here?

BUFFALO

I am sick and I am dying.
Only the eye of a mouse can heal me.

MOUSE

One of my eyes!

BUFFALO

But, Little Brother,
there is no such thing as a mouse.

BOY

One of your eyes. . . ?

MOUSE

If I give him my eye,
how will I see the world?
And how will he see
with my small eye?

I can hide in the grasses!

But if I don't give the eye,
he will never see anything,
and he shall die.

I am Mouse!
and you are my brother.
I cannot let you die.
I have two eyes, so
you may take one of them.

The sound of wind and the echoing cry of Eagle. The Giving occurs in a slow motion sequence.

MOUSE

My eye flew up out of my head

and Buffalo was made whole.
He jumped up, shaking the world.

BOY

One of your eyes.

BUFFALO

Thank you, Little Brother!
I know of your wandering.
I will be your brother forever
and protect you from the flying shadows.
Run under my belly–
I will take you to the Sacred Mountains.
We shall tell each other what we see!

Come, Little Brother,
we walk with a heart of trust.

MOUSE

I ran under him.
His great hooves shook the world
each time he took a step!
But he didn't step on me!

A short music interlude grows until wind sounds become flowing water.

MOUSE

We came to the Sacred River
and I looked in.
I saw a creature in the water,
with big ears and sharp teeth
and a funny nose.

It was mysterious how he
stared at me.
I was so frightened

I left my friend Buffalo
and ran home quickly.

Mouse leaves the hoop, returning to the Boy.

BOY

Ohan!

MOUSE

Now I stay close to home.
With one eye I see very clearly
what is close to me.
But I know my home very well.

Once Buffalo came to see me.
He said, "I must return from Paha Sapa
to the Prairie. You can
always find me there."

I've never returned to the Prairie.
I'm afraid Buffalo is no longer there
even though I gave him my eye.
But I know my home very well.

Mouse sighs. Wind whispers.

BOY

I must pray for my vision
in the mountains to the west.
Thank you for telling me your story.

MOUSE

Goodbye.

The Boy starts off.

Perhaps. . .

BOY

Yes?

MOUSE

I could go with you
to the Sacred Mountains.

Shadows of hawks drift over the stage.

BOY

I must go alone.

MOUSE

The shadows!

I'll walk
a way with you.

Iktomi appears as Tarantula above them and watches them, unmoving. On Snake's appearance Spider fades.

BOY

I will protect you.

MOUSE

Come, Brother.
We walk with a heart of trust.

The Boy and Mouse start to the west but are interrupted by a ticking noise and a distorted wind sound. A great rattler appears in front of them. Mouse jumps on the Boy's shoulder and hides. As Snake talks, slides show him in a winding, twisting dance of attitudes reflecting deviousness; he is a broken hoop, offkilter, incomplete, the most purely evil of Iktomi's manifestations.

SNAKE

Say good morning to a hungry cousin.

BOY

Good morning?

SNAKE

Yes.

I've come a long way
this morning. I've had
nothing to eat.
Could you offer me something?

BOY

I am on my quest.
I have no food.

SNAKE

Surely you must have
something small for a hungry friend.

BOY

No, nothing.

SNAKE

Nothing?
A mouse?

MOUSE

Oh!

BOY

No, nothing.

SNAKE

We must all share.
He gave his eye to help Buffalo.
Now I will help him.
I will give him a home.

BOY

If he went with you,
he might get lost in the dark.

SNAKE

But it is bright morning.

BOY

But there are many shadows.
Things are not as they seem.

SNAKE

I am on a quest, also.
In my vision I am very hungry.

BOY

Then you must not eat!
Nothing good comes without pain.

SNAKE

Then shall I bite?!

BOY

If you do,
you'll lose your vision.
You must be a relative to all things.

SNAKE

I am a good brother,

for I have friends—pretty friends,

Deer Woman appears and stares at the Boy. She is beautiful, dressed in dark buckskin. The Boy is affected by her, perhaps starts toward her, as Snake praises her beauty.

who will make you happy
if you feed me.

Her soft eyes are upon you.
See her two beautiful eyes.
Give me One-Eye
and she is yours.

BOY

I do not give away my friend so easily.
He is a part of me.

SNAKE

Neither you nor the mouse
can see your danger!
If you don't give me the mouse,
I will come for you.
Give me the mouse!

BOY

No!

SNAKE

Fool!
Do not rest.
My hunger will grow.

Snake starts away, but turns.

Give me the mouse.

Deer Woman disappears quickly, as she came, as does Snake, but more gradually, hissing and clicking.

MOUSE

Thank you, my friend.

They journey to the west and mount a small rise. Coyote howls mourningfully in the distance.

BOY

We are near the mountains!
It is nearly noon.
Let's rest awhile.

A mournful howl startles them with its closeness. They find that they have sat very near a grey coyote staring blankly forward.

BOY

Look, a coyote!

COYOTE

What?
Coyote! Where?
Coyote, Coyote. . .

MOUSE

What's the matter, Coyote?

COYOTE

What?
Coyote! Where?
Coyote, Coyote. . .

BOY

He cannot remember.
He has no memory.

Coyote howls pitifully.

MOUSE

He is very sad.
Perhaps we can help him.
But how?

The sigh of Buffalo echoes. Coyote howls and moans softly. Mouse and the Boy look at each other.

BOY

But you would be blind.

MOUSE

I would be lost in the darkness.
Spider would enter my home.
Iktomi plays tricks on the blind!

BOY

I will help you.

Coyote moans. Buffalo's words echo.

MOUSE

Walk with a heart of trust.

Coyote. . .

COYOTE

Oh?!

MOUSE

Take my eye
for the honoring of Boy Who Looks,
and remember all your brothers.

Wind rises and Eagle cries out. Coyote springs up.

MOUSE

Oh, oh.

COYOTE

Thank you
for your eye.
I honor Boy Who Looks
and will help you both.
Now I remember
how clever I am.

MOUSE

Oh!
I am in darkness!

COYOTE

Now I will help you.
You have been kind
to Buffalo and me.
Trust me now,
and jump up
as high as you can.

MOUSE

But I cannot see.
I'll fall and hurt myself!

COYOTE

Trust me and you will see.

BOY

Jump.

MOUSE

I will!

Buffalo sighs and wind begins to stir softly. Mouse jumps and falls heavily. The Boy starts to help but is stopped by Coyote.

Oh.
You tricked me.

COYOTE

No.
Jump again.
Jump higher this time
and you will see.
Jump higher than you can.

Wind grows in power. Mouse jumps again and very high this time. Wind catches and lifts him. Eagle cries twice.

COYOTE

Now you are Eagle!

Eagle circles them, crying.

EAGLE

I can see the mountains clearly!
I fly to them.
Good-bye, my friends.
Thank you!
Thank you.
Kola! Kola!

They watch Eagle fly away.

BOY

Kola! Kola!

OLD MAN'S VOICE

When we are hungry,
our relatives share with us.
When we are blind,
they give us sight.
All the great circle is one of giving.
Seek your vision on the mountain.

COYOTE

Perhaps you'll find it quiet there.

BOY

Ho.

The Boy starts up the mountain. He takes several steps, then is engulfed by a terrific storm. A great thunderous voice speaks.

WAKINYAN

Who comes to me?

Owl appears as the Boy scampers down the mountain.

OWL

Beware, beware!

BOY

What is it?

COYOTE

I heard nothing.

Swallow flies up, singing.

BOY

Can such a small bird
have such a great voice?

OWL

You have heard the voice of Wakinyan,
the winged spirit.

SWALLOW

I am his messenger.

COYOTE

What is his message?

OWL

It is for the Boy.

Beware, beware!
It is Wakinyan, the Thunder Spirit.
He is very fierce and powerful.
He is both creator and destroyer.
When he opens his eye,
lightning flies out on fire wings
and seeks the earth.
Air explodes in thunder.
Whirlwinds are his messengers,
and all the winged creatures.

BOY

There is no other way?

OWL

He lives in a huge nest of bones.

COYOTE

You exaggerate.

SWALLOW

If you do not obey,

he will turn on you
with his fire-eyes and destroy you.

COYOTE

Do you still wish to look on him?

BOY

I will obey him.

OWL

Hear, Wakinyan!

SWALLOW

If you please him,
you must
live with him always.

COYOTE

Do you still wish to see him?

BOY

I am strong.

OWL

Hear, Wakinyan!

SWALLOW

Then come
and be brave.

COYOTE

Man is remarkable.

BOY

I must see him.

COYOTE

aside

Isn't Man remarkable?
He trembles with fear,
and sees danger everywhere–
but still he continues.

Storm sounds rise. Thunder speaks.

OWL

Listen!
Horses are dancing!
Beware, beware!

SWALLOW

Wakinyan is so powerful
you must become a Heyoka,
a backwards person,
if you look on him.
You must act in backwards manner–
unless you are lucky and
he allows you to stop.

COYOTE

Do you still wish to see him?

BOY

I must see him.

OWL

Hear, Wakinyan!

Swallow returns. The Boy starts up the mountain and again meets the storm, but continues with difficulty. Wakinyan appears: "A shapeless thing like a rising dense smoke. It was without head and

had an enormous eye and a huge beak. In the beak were teeth like cutting stones. It had no body, but it had great wings, each having four joints. Instead of legs or feet it had mighty talons." The Boy stares in amazement, then laughs as if it were the most amusing pleasure. He walks about on his hands and dances backwards.

BOY

You pitiful thing.
Your small voice frightens no one.
Your weak eye can hurt nothing.
Your beak and teeth are good for nothing.
Your wings are tattered rags.
Your talons are blades of grass.
I would be ahamed to be your friend.
I do not fear you
and want none of your help.

WAKINYAN

Grandson,
cease as a heyoka.
You have pleased me.

Together you and I will purify
the world of all filthy things.
We will sweep and wash it,
and water the ground with rain.
We will cause all things that grow
to flourish and bear leaves, flowers, and fruit.
We will nourish all that breathes
and cause their growth.
We will fight monsters that defile the waters.
We will burn out the stinking, the filthy.
This has been my task from the beginning.
Now you will help me!

BOY

I will.

WAKINYAN

When your vision has come,
return to me.
Until you return, walk humbly.
If you walk in a humble way,
my mountain will be your home.

BOY

Ho, Wakinyan.

WAKINYAN

Do not look back at me
as you go!

BOY

I will not.

Wakinyan fades into the rising storm.

WAKINYAN

Do not look back as you go!

The Boy walks a few steps toward center.

COYOTE

I heard.
Night will fall soon.
Come to my home,
and I will build a fire for you.

BOY

I must spend the night alone
on the mountain,
and seek my vision.

COYOTE

Aren't you cold and hungry?

BOY

It doesn't matter.

COYOTE

Well, I'll walk a way with you.

BOY

I must go alone.

The boy starts off alone. A strange sound is heard moving through the air.

COYOTE

Wait!

BOY

What is it?

COYOTE

A Spirit! A Witch!

BOY

Where?

COYOTE

All around!

BOY

I don't believe you.

The Spirit rushes at the Boy and slaps him hard on his left cheek,

turning him to face west. Wakinyan reappears; as he opens his fire-eye, lightning blinds the Boy.

BOY

Ah!

COYOTE

You are blind, my Brother.
I will help you.
Come with me.

Coyote and the Boy walk a few steps, hearing the mewing of a small kitten and also a purring, rubbing noise resembling Iktomi's clicks. The Boy instinctively retreats from the sound. Coyote stops him.

COYOTE

It is safe.
Go to the kitten.
He needs your help.

The Boy starts on his knees toward the kitten. Then a fierce, snarling sound, like the tearing of thick cloth, cuts the air. The vicious mother Bobcat appears huge above them, hissing snake-like.

BOBCAT

So, you want my child,
my precious baby.
I know how to trap you.

COYOTE

She risks her baby's life
to satisfy her hunger.

BOY

What will become of me?

COYOTE

She will tear us to pieces
and eat us herself.
Her children will starve.

Bobcat comes nearer.

BOBCAT

My, you are big!
I can only eat one.
That's too bad.

Bobcat laughs Iktomi's laugh. Snake rattles ominously.

You are friends.
You must choose who will give away.
Hurry! I'm hungry!

COYOTE

My friend. . .

BOBCAT

Hurry!

COYOTE

I will fight the cat.
I am strong!
Where is it?

COYOTE

Over here!

The Boy trips and falls.

You cannot.
Your strength is young.

BOBCAT

Which one? Which one?

BOY

I will protect you, my Brother
Get behind me!

BOBCAT

You must choose!
Which one, which one?

COYOTE

Over here!

The Boy trips again and falls heavily.

You are blind.
You cannot.

BOY

It is a good day to die.

Bobcat's breathing is deep, wavelike; from within her comes an inhuman growl as Coyote dances. Coyote speaks softly to the Boy.

COYOTE

My Brother, listen!
The evil one cannot hurt me.
We understand each other!
It is better to live for the living
than to die for the dead.
I will come back.
When you hear me speak again,
you will see.

Coyote dances away from the Boy and into the jaws of Bobcat.

Cat's growling and ticking cease as she disappears. The Boy slumps down beneath the setting sun. The kitten reappears, hungry and mewing. The blind Boy lifts a large rock above his head, but cannot kill the kitten. As he falls, Old Man appears in the hoop, beside a fire.

OLD MAN

If Iktomi turn you against your brothers,
he turns you against yourself.

BOY

I would have killed it.

The kitten disappears.

OLD MAN

His vision is a web of hatred.
He will lead you to darkness.

BOY

Why did the cat
use her child
to trap me?

OLD MAN

Trust all brothers.
Trust no one without kindness.
Iktomi causes all pain and hunger.
We blame each other
for his spirit in us.
Iktomi breaks the circle with greed and envy.

Seek your vision, and the danger is great.
Lose it, and we are all lost.
Your people fade.
Seek your vision.

The night is a time of fear.

From high on the hill, the Boy reaches out to the fire in the hoop as if it were nearby.

The smoke is holy.
It purifies us.
Surrounded by night, fire speaks of the day.
It is promising, painful,
Visible at this moment,
moving to invisibility,
alive, changing, and
finally disappearing into death.
We ourselves are the Fire of the Earth.
We walk the Fire Road, the Red Road.
We are part Fire and part Vision.

BOY

Why has the Power chosen
to teach in this way?
If He is all-knowing,
why doesn't He speak
in simple ways
that all can understand?

OLD MAN

We experience the Great Mystery as the Prairie Wind.
And so it is with our understanding.

Coyote-with-no-Memory is seen dimly as he was before, but now he seems to howl from far away. The Boy's eyesight returns. He looks longingly in the direction of the howl. Iktomi's laughter overpowers the howl.

OLD MAN

Listen to me.

Somewhere
an Old Woman is sitting

in the moonlight.
She is sewing the Spider's home.
Near her the fire burns,
On the fire a kettle of herbs is boiling.
By her side sits a spotted dog with great eyes
that watch her.

When she rises
and stirs the herbs,
the dog unravels her work.

This has gone on
for thousands of years.
As fast as she sews,
the dog unravels.

If she should ever
complete her work,
at that instant
the end of the world
will come.

Iktomi appears magnificently in sight and sound, then breaks the spell as he chatters loudly and shrilly. The two men freeze before his power. As lights fade into shadows, his laughter grows in depth and power; the shadows grow and fluctuate as his powers build, and his form metamorphoses over and above the two. Then slowly, darkness envelops them.

ACT II

The Fourth Day. From a complete, silent darkness grows Anpetu, the Red of Dawn, and a murmur of sound. A musical cacophony gradually awakens. Owl hoots in patterns of two and three; Coyote howls, Swallow sings, distant thunder rumbles, Bear sighs, light deer hooves echo; and beneath it all, soft warm wind whispers. Circles within circles are spiralling upward; the Great Mystery is splitting itself up into stones, trees, even tiny insects; the Mystery is pouring an unimaginable force into all things. The light grows oppressive. The high but richly timbred voice of Ant is heard as the Boy is revealed.

ANT

Ho.

Owl hoots twice. The voices diminish.

Ho!

Anpetu wastelo.
I have been sent to help you.

BOY

Han.
You are very small.

ANT

But very strong,
a great warrior!

I am brother to Tatanka,
the great Buffalo.
We are the same!

I am the smallest circle,
My people cover Maka, the Earth.
We are closest to her.

BOY

Han!

ANT

I endure.
I work hard.
I go get food.
I bring it back.
I share with my family.
I endure in my place.
I take no risk.
I bother no one
but all the time ready.
When the enemy comes,
I bite him
with poison mouth.
I am ambitious in war.
I endure.

BOY

You are blind.

ANT

My blindness is strength.
It protects me.
Eagle has my eye.
I endure in my place.

BOY

I know there are many enemies.

ANT

It is what I see with
my eyes closed that counts!

BOY

Han.

Tell me of your many battles.

ANT

Once a great snake
came to attack our hill.
We made a plan.
We circled behind.
We attacked from the rear.
Then we jumped on the snake's head,
one by one, until
he lay flat.

He laughs.

You know
I have helped
many people
with their vision.
It was I
who told Iktomi
how to kill the Giant with the red egg,
and gave the Eagle vision to find it.
Then Iktomi killed the Giant
and had great power.

BOY

You gave Iktomi power?

ANT

He is clever!

BOY

But he is greedy!
He is not kind.

ANT

What is kind?

BOY

Pain and death
do not bother him.

ANT

He has power!
I know my place!
I take no risk!

But I am kind.
My bones
help wounds heal.

BOY

Han, waste.

ANT

Once I told your
people where
Buffalo was–

Pte! Tatanka is here!

Now all days
are the same.
We cannot go back.
The past is dead.

Thunder rumbles in the distance.

Listen!
Horses are dancing!

Far into the earth

our children play
on the bones of great animals.

Long ago,
spirits rode these monsters
through Paha Sapa. . . .

Old Man appears in the hoop.

OLD MAN

Paha holy land, with warm
springs and good hunting.

At night the rocks
become spirits who sing
wordless songs, awakening echoes.

From crystal caves
healing waters flow.
We drink mystery and become pure.

From great needles of rock
that touch the sky,
Holy Men call the Mighty Spirit.

On Mato Paha, Bear Butte,
the father of Crazy Horse
performed holy rites,
and was given great powers.
The Mighty Spirit appeared to him
in the form of a bear.

In days of old, Wakinyan
visited Harney Peak, causing
much thunder and lightning.

Of all the losses by the Sioux,
losing the Black Hills
caused the most sadness.

BOY

Who are you?

ANT

I was created
from the plants
of the earth
to please Maka.

I am the seventh
generation.
I endure in my place.
All days are the same.

BOY

This is the fourth day.
I am hungry.

Tarantula looks over the hill.

ANT

I can not feed you.
No good comes without suffering.
When you find your place
among your people,
your hunger will cease.

BOY

Sure, softly.

I will find my place.

OLD MAN

As I get older
I burrow more
and more into

these hills.
I want to dis-
appear into them.

Shuffling and grunting, Coyote appears, heaving the hind quarter of Buffalo with him. He pauses and studies the Boy knowingly.

COYOTE

You are no longer blind,
my brave friend.
I'm delighted!

You have endured.
It is your fourth day
on the mountain.

You must be hungry.
Remembering how clever I am,
I brought you some food.

It is very scarce.
It is very sweet.
It is Buffalo.
See.

BOY

I can not eat.

COYOTE

He is the source of life
for your people.

BOY

Buffalo is gone.
My people are hungry.

COYOTE

Buffalo is sacred.
Eat.
He will make you strong.

BOY

Take it to my people.

COYOTE

Man is remarkable!
It is for you.
Eat!

BOY

Take it to my people.
The children are hungry.
The old men sit idle.

COYOTE

Be careful!
You may sicken from hunger
and die today.

BOY

Take it away!

COYOTE

Fool!
It is better to live
than die for the dead.

BOY

My people will not die!

COYOTE

I'll give this to the winged ones.
They are stupid,
but will know
what to do with it.
I leave you alone with the spirits.

Coyote exits laughing. The Boy sings.

BOY

Brother-in-law, Brother-in-law, listen to me and my words.
Brother-in-law, we will be together and I will love you always.
The woman you are staying with has many wicked ways, I know,
But marry me and you will have a woman without past.

Sic'e ciya ca, sic'e ciya ca O'e'ya namahu we.
Sic'e ciya ca, niya unkun na tacehila waon kte.
Wikoskalaka kin cin yaon kin tohan ota slolwaye.
Wikoskalaka tohan wanica wanje kin cin yaon kte.

From the Boy's song grows social dance music. The tribe appears in round dance, a vision of people in happy, beautiful celebration. Iktomi appears as Tarantula above the Boy, unseen by him, as he is drawn into the mood of the dance. As the spider image fades, a doe appears, startling in beauty; then Deer Woman advances from the vision of the dance, which continues behind the following scene.

BOY

Who are you?

DEER WOMAN

I am Seeking-Woman.

BOY

Why are you here?

DEER WOMAN

Your song came to me,
and I came to you
from the village.

BOY

Why do they dance?

DEER WOMAN

They are happy,
a strong and free people.
Our horses ride the wind.
Our men ride singing after the Buffalo.

BOY

The Buffalo is gone.

DEER WOMAN

Not in my land.

You are young, brave,
and strong like the Elk.
You can be a chief
among my people
if you come with me.
Look.
They are a great tribe.
You can be the greatest warrior
if you come with me!

BOY

What vision is this?

In the following aria, Deer Woman's dialogue is built on distortions of the round dance.

DEER WOMAN

Look into my eyes.
Women will come to you.
Countless lovers,
all you want.
They will sing your deeds
and give you soft skins and food.
Satisfy my hunger,
come with me now.

You will help the old ones
and protect children.
You will defend those who need you.

We will live among trees,
your antlers like the branches,
your body a tree.
Come and dream.

All will follow you
In this great vision.
Endless power will be yours.

I have watched you.
All women watch you.
We will dance in a circle
about you forever.

Elements of the Vision start appearing and dismember the tribe. These elements grow from the distorted sounds, which might have a base in the Vision. The image of the doe, running gracefully in slow motion, again appears; then disappears.

The Boy prays to the south.

OLD MAN'S VOICE

Crazy Horse dreamed
and went into worlds where

there is nothing but the spirit
of all things. Other worlds
are beside this one. Is
everything we see a shadow?

Eagle screams.

EAGLE

Dreams are wiser than waking.
What we see in darkness is real.

The Boy prays to the west. Wind whispers and thunder rumbles afar. Eagle screams. Owl speaks twice.

OLD MAN'S VOICE

All things are of the spirit.
We can never fix these things for long.
These spirit things must flow
like water, or they will die.

EAGLE

Only the power of your vision
makes you strong.

The Boy prays to the north. Eagle screams. Owl speaks twice. Thunder comes nearer.

OLD MAN'S VOICE

The spirits come
in the night storm.

EAGLE

Dreams hunt us
when we sleep.

The Boy prays to the east. Thunder comes even nearer.

EAGLE

I am Father of your race.
I am all wisdom. Listen and awake!

All fade but the Great Eagle hovering over the Boy. The following prayer is accompanied by the wind, accented by thunder and the elements, including cries of animals and insects.

BOY

Tunkasila,
Wakan Tanka,
You have been always.
Before You nothing has been!

Mouse appears in Eagle's claws.

Tunkasila,
I pray to nothing but You.
The star nations of the
universe are yours.
And Yours the grasses
of the earth.

Lightning bursts from Eagle's eyes.

Tunkasila,
You are older than all need,
older than pain or prayer.
Grandfather, all over the earth
we look up to You
in hunger and need.

Coyote appears in Ant's mouth.

Tunkasila,
give me strength to understand
and eyes to see in
Your way. Help me,

for without You
my people cannot endure.

Extended peals of thunder and cries of wind sound.

The Vision: Visuals range from documentary films and photographs of Rosebud and the Ghost Dance to abstracts of the creation sequences. The entire effect should be highly associative, one of montage—sound and sight, and intricate counterpoint carefully laid out in four sections bridged by lyric melody and silence.

Part One of the Vision begins.

EAGLE

Okaga!
There is no direction in the world.
Go with your brothers and seek them.
Follow the four winds.

VOICE

For Maka
were created plants of the earth,
and from them
bright insects to cry out.

Tribe begins to mourn. Whip-poor-will song begins.

EAGLE

Boy Who Looks,
put smoke on your feet
and step quicker than Eagle flies.

MOUSE

You must go and find your people.
They are hungry.
Give them aid.

Great sighs echo.

Why do they mourn?

VOICE

They mourn for Tatanka.
Buffalo is dead.
His soul is in the south.
The sacred circle is broken.

Tate, let your sons prepare
for when they go from your lodge,
they will live with you no more.
Tell them to beware Iktomi.

A burial scaffold appears; wind whistles around it. Bobcat growls.

SNAKE

I take delight in the misery of others.
Justice, pity, and mercy will not hold me back.

EAGLE

There is no protection
but me.

MOUSE

Tatanka hangs opposite
the image of his own death.

Part Two of the Vision begins.

SWALLOW

Hokala, Hokala,
there is no easy road.
No good comes without pain.

OWL

Listen.
Horses are dancing.

WAKINYAN

Boy Who Looks!
We will purify the world.
We will sweep it with wind,
and wash it with rain.
We will cause all things that grow
to bear leaves and flourish. . .

Mourning begins again.

You must help me.

VOICE

And insect eggs wrapped
in fruits were born reptiles.

Bobcat appears atop the burial scaffold.

Unk, spirit of the waters,
claimed them,
and they were cold and evil.
And monsters of the waters were born,
and Wakinyan hunted them.

Images of Iktomi appear in insect and reptile forms. The motives and shadows of them should increase in frequency until the Vision climaxes, and ceases.

BOBCAT

There is no love, mercy, or kindness.

Images of the whirling Ghost Dance appear.

Only cunning, deceit, trickery,
cruelty, revenge, hatred.

Part Three of the Vision begins.

VOICE OF EAGLE

Plume Boy! Plume Boy!
Plume Boy!

VOICE

Wakinyan took insect eggs
and shaped colored shells.
From these came winged creatures.
Animals were formed
from the clay and spirit,
while all living things watched.
And Mahpiyato gave to each nagila
and Wi gave them warmth.

MOUSE

Can an eye restore the Sioux?
They have lost their land.

VOICE

Each was clothed,
and given voice,
and taught to serve Maka.

The Ghost Dance fades into visions of Wounded Knee.

BOBCAT

Which one, which one?

VOICE

All things are your relatives;
the air, the Earth your Mother,

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and all living things.

No one can possess them.
They are free and eternal.

If you do wrong against them,
they will unite and take revenge upon you.

MOUSE

Walk with a heart of trust.

OLD MAN'S VOICE

She is digging deep
into the earth for you.
Her hands are bleeding.

COYOTE

You understand your animal brothers,
you understand the elements,
and still you wander.

BOBCAT

You must decide.

COYOTE

Where are the choices of the past?

The dance whirls into slow motion superimposed over the dead of Wounded Knee.

You gave him hatred for hatred.
Man is remarkable!

VOICE

If it were honorably met,
death is simple and perfect calm.

Films of reservation scenes and still photographs of poverty and depression appear. The image of the scaffold emerges again.

EAGLE

Grandson,
return to your people.
They are scattered on dry plains,
broken into islands.
The people walk without hope.
Break the web.

They are crying out.
The children are hungry.
The old men sit idle.
The young people seek no direction.
Break the web.

Part Four of the Vision begins.

Eagle images gradually begin to dominate evil images in this scene, and build to a splendid vision of Eagle. Whope, White Buffalo Calf Woman, appears on the stage, as well as on the screen. She is dressed in immaculate white buckskin, and is without fault in manner.

WHOPE

Starbody, Starboy!
You must go and find your people,
and make a gift to each camp.

ANT

The past is dead.

COYOTE

The dogs are through feeding.

WHOPE

I will wait for your return.
Bring all people to this place of wisdom.
Tell them I bring new life,
and home for new hands.

ANT

Do not live in the past.

WHOPE

They will not be hungry.

ANT

Many buffalo are here.

OLD MAN'S VOICE

Keep the good of our ways,
and bring us new life.

OWL

Draw on the wisdom of the past.

WHOPE

Falling Star,
your power is in knowledge.
When you go among other nations
and learn new ways,
take only the good.

You must bring new choices to your people.

EAGLE

I am Wanbli.
I am Father of your race.
I am all wisdom.
Listen, and awake!

Revenge and hatred are wasted.
Seek your power in me.

You are not alone.
Learn to seek wisdom.
This is your power.

Give in honor of him
whose horse danced at death.

VOICE

Tatanka Yotanka.

demonic laughter

VOICE

Weave new robes.
Give all men an even chance to live and grow.
They are part of the same Great Mystery,
they are all brothers.
The Earth is Mother of all people,
and all people are her children.

Walk with a heart of trust.

WHOPE

Understand
evil, but
bring only the good
to your people.

VOICE

We cannot be made over again.
Why should the children of one father
quarrel and cheat one another?

EAGLE

You are not alone.

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VOICE

The people are sacred.
From all the universe they are coming
to sit in sacred manner.
They are sacred.
They are coming to see it.

OLD MAN'S VOICE

The dog is dead.
The Old Woman sews.

WHOPE

My hands are bleeding.

The Boy falls into an attitude of prayer. Then Old Man appears.

OLD MAN

Understand that all things
are part of the Great Mystery.

You have always been;
before You nothing has been.

Know that He is within all things:
the trees, the grasses, the mountains,
the four-legs, the winged peoples, the two-legs.
The stars of the universe are Him.

You are older than need, pain, or prayer.

Great Mysterious One!
In kindness we have come
up out of the ground.

Look upon Your children
with children in their arms
that they may face the four winds.

Teach us to walk the soft earth,
Sweeten our hearts, fill us
with light, help us.
Without You
we are nothing.

Old Man gently blows his breath into and over the Boy's mouth and nostrils. He fades; the Boy stirs again. Bear sounds grow slowly; Hu Nunpa, a shuffling, clumsy, shaggy hulk appears, singing to himself.

HU NUNPA

All the flint in the world
is under my coat.
Strike me and the
fire will eat you up.

Beware rabbits in the snow.
Beware the night and shadow.
Mato hemaciyapi!

BOY

Grandfather,
Hu Nunpa.

Abrupt pause. Hu Nunpa studies the Boy carefully.

HU NUNPA

Are you a holy man?

BOY

No, Grandfather.

HU NUNPA

Oh.
Then see Iktomi!

BOY

Iktomi?

HU NUNPA

Once he was Spirit of Wisdom,
and his deeds and shape
brought pleasure to all.

BOY

He has made me
want to die.

HU NUNPA

He has forgotten his destiny.
His wisdom has become foolishness.
He has defied the source of all power.
Now he must wander
the edge of the world forever
without friend or home!

He comes from the underworld
through a cave. He no longer
sees light.

He works his evil through others–
sometimes through me.

We cannot avoid him.
We cannot escape.
Only our power can protect us.
Seek your vision.

BOY

It is true
you performed the ceremony
that made you a spirit?

HU NUNPA

I overheard
thunder dreaming in the sky.
I am proud to be sly,
and a wise counselor.
I protect the holy men,
and the healers.

I am a great power!
If you see me in your dreams
I perform magic for you.
Even now I dance
when thunder comes;
lightning cannot harm me.

Hu Nunpa! Hu Nunpa!
I am the wisest of all beings!
I wrap myself in my own power.
Mato hemaciyapi!

BOY

It is good you are here!

HU NUNPA

I have come to help you
in your vision.

My power is great! I have
power to help your people,
to give them the great past,
to lift off the face of the earth
and discover the days when
Buffalo ran free,
and gave away!

Drums! Oyate!

HU NUNPA

Young men were brave in hunt!

Drums! Oyate!

HU NUNPA

All paths were good
to prove strength and endurance!

Drums! Oyate!

HU NUNPA

Seven Bands gathered
once a year,
to Sun Dance,
and speak together in wisdom!

Drums! Lakota!

HU NUNPA

This power can be yours:
to return your people
to greatness as a nation,
greatness in power!

I will make you first among the people.
I will teach you dances
to roll back the earth.
Mato hemaciyapi!

I will tear the earth with my claws!
I will roll it back!
Bear told me this.

BOY

But you are a bear.

HU NUNPA

All is not as it would be.

Hu Nunpa shakes his head as if to clear it.

BOY

Eagle has spoken to me.
I accept his power.

HU NUNPA

Eagle is great and wise.
But he cannot roll back the earth.
He cannot dig up healing roots
with his black claws.
He cannot heal your people.

BOY

I do not believe it!

HU NUNPA

Not believe!
I am Spirit of Wisdom!
Hu Nunpa! Hu Nunpa!

Hu Nunpa laughs Iktomi's laugh and advances on the Boy. Eagle screams and attacks Bear. The Boy and Bear struggle. Bear leaves, defeated. The Boy crosses down from the hill to where the Old Man awaits.

BOY

I have had a vision.

OLD MAN

You are one of the chosen.
You can learn now from living.

Pause

BOY

My vision was a web of darkness,
a shadow in wind.

OLD MAN

A great vision is hard to hold.
Lose it,
and your way will be darkness.

BOY

Wanbli said
the people are lost.

OLD MAN

Do not let them go!

A vast, slow ticking and distorted wind sounds accompany the following speeches. As the Boy recounts his dream, tribal mourning begins faintly. The vast design of the teepee crumbles, the poles break to form the magnificent span of Iktomi's eight legs filling the horizon; the setting sun becomes his thorax. This is a gradual, shadowy transformation. Darkness becomes more dominant; shadows become more defined in pattern.

BOY

I dreamed a strange, pale race
destroyed the four-legs,
and drove them back into the earth.

OLD MAN

It is true.
I see bodies fall in confusion.

BOY

Wanbli said,
when this happens
you shall live in low, grey houses
in a barren land.
There will be no hunts.
The men will be idle,
and beside these houses
the children shall be empty.

Wind begins blowing softly; thunder speaks far away.

OLD MAN

So quickly did they die
their falling was like wind.
Memory dies.
Our minds become dry bones.

Wakan Tanka.
Even as the wind. . .

Listen!

BOY

Fences cut
the earth into islands
for us and the four-legs,
and on these islands
we starve.
The circle is broken.

OLD MAN

Wakan Tanka is living.
Listen,
Horses are dancing!

Thunder grows in power.

BOY

The hunting is over.
Buffalo is dead.

OLD MAN

Listen,
Look into the past.
Call Him:
Wakan Tanka!

Faintly, drumming and wailing.

BOY

Tatanka!
My eyes are yours!
Be well.

OLD MAN

There will come a time,
and the time is now,
when all people
assemble in peace.

BOY

Wakinyan!
Sweep the earth
with wind,
and wash it with rain!

As Old Man sings, vast shadow wings enclose the stage.

OLD MAN

Long ago
a singing star fell near our village.
A woman came to us
as we hunted.

She was beautiful
in soft white dress.
Her hair hung loose.
On a cloud she came riding.
She sang,

"Behold, I come singing.
Behold, I come with visible breath.
From a cloud I come singing."

BOY

She told me
my power will be knowledge,
to use new ways,
to bring new life to my people.

OLD MAN

We waited in our village for her.
We honored her with water in fresh grass.
We had no food.

Old Man gives the Boy water from a skin or gourd.

MAN

Eagle said:
Seek wisdom.
Revenge and hatred are wasted.

OLD MAN

You are chosen.
Eagle is your power.
Weave new robes
from the knowledge of all people.
Learn from the past;
do not live in it.
Your people wait.

May you be purified
by your vision.

BOY

Grandfather,
I wish a name.

OLD MAN

Your name is Man Who Sees.
It will die with you.
Wanbli is your power.
Your song will be
sung only by you.
Be unafraid to die.

BOY

Wakan Tanka is in all things.

OLD MAN

She said,
you are chosen.
You are all one family.
I bring you the power of peace.

BOY

Tunkasila,
You are older than all need,
older than pain or prayer.

OLD MAN

My son,
respect those who
sacrificed that you may grow.
Lead a pure life.
Carry a great dream
in your heart.

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BOY

Tunkasila,
in all the universe,
faces of the living are one.

The lights dim to the Boy and Old Man. The vast teepee appears again, with the constellations on it. Drums become dominant.

BOY

In tenderness
they have come up out of the earth.

OLD MAN

Her face was shining like the stars.

The lights now illuminate only their heads and shoulders. Thunder echoes in the distance. Iktomi's shadow gradually appears within the teepee, enormous and enclosing the singers.

BOY

Wakan Tanka, onsimala'yo oyate kin ni unpi wacin!
From now and forever more
You shall be my Father.
I am Your son,
until I die.
Even after death
I will be Your son.

OLD MAN

Wakan Tanka.
Look upon Your children
with children in their arms.
They walk the warm earth.
Sweeten their hearts.
Let them walk with honor.
Fill us with light.

BOY

All the people are sacred.

OLD MAN

From all the universe
they come to see it.

BOY

They are sitting
in sacred manner.

BOTH

Give us power to understand
and knowledge to see.
Help us. Without You
we are nothing.

The people are sacred.

Slowly, very slowly all lights and projections fade to complete darkness. From the past and future echoes the very high Sioux voice in song; even the faint drumming dies, leaving the voice utterly alone, until it too becomes silent.

Footnotes

[1] Pine Ridge, S.D.: Red Cloud Indian School, Inc.

[2] Lincoln, Nebraska: University of Nebraska Press, 1961.

[3] New York: Harper & Row, 1972, p. 183.

[4] New York: Simon and Schuster, 1972.

[5] Sioux Falls, South Dakota: Fantab, 1941, 1960, p. 105.

[6] Leo American Horse and Joseph Cress, eds., *Lakota Stories* (Pine Ridge, South Dakota: Red Cloud Indian School, Inc., 1970), p. 52.